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A. C. Greene's tough frontier granny

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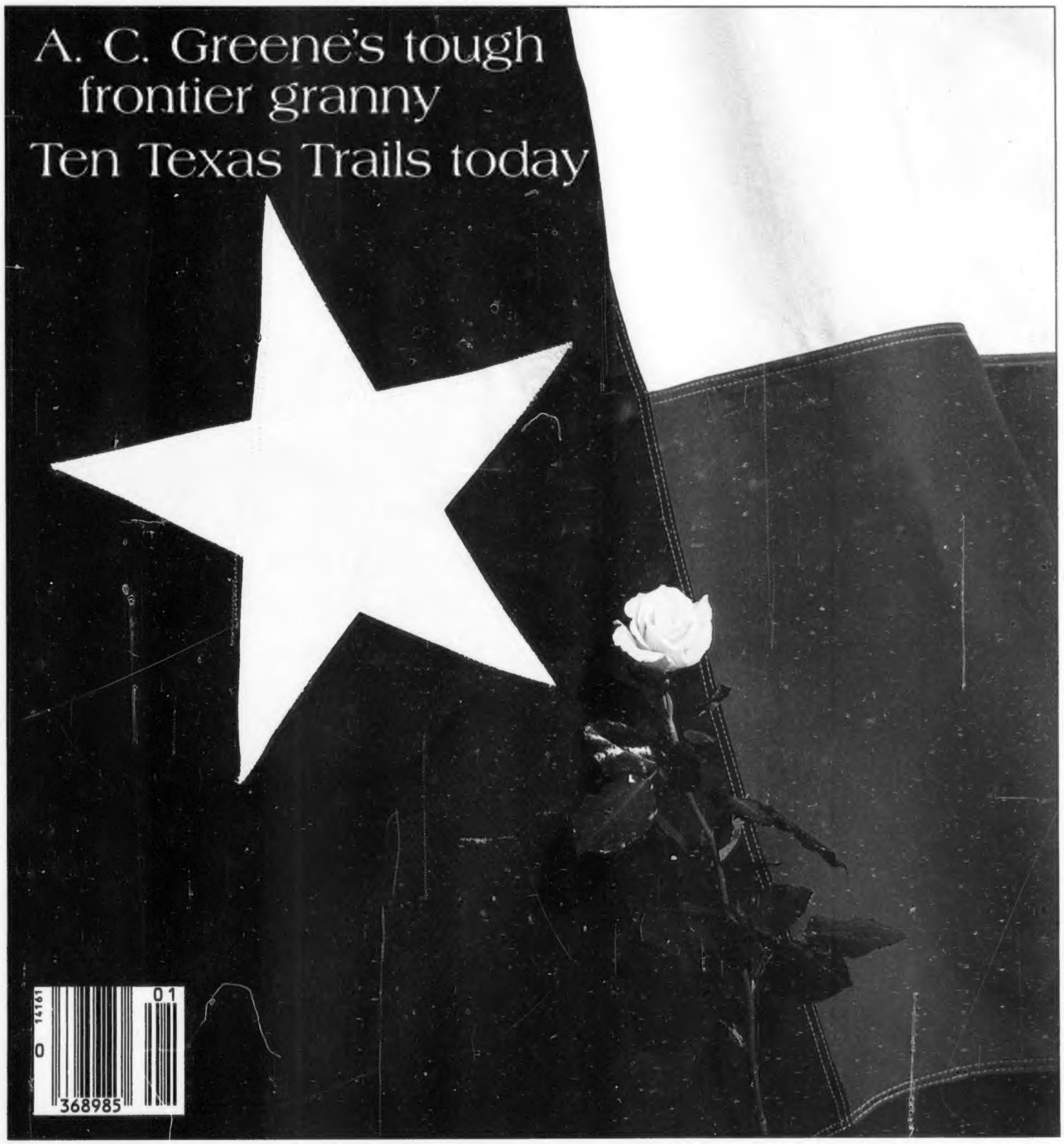

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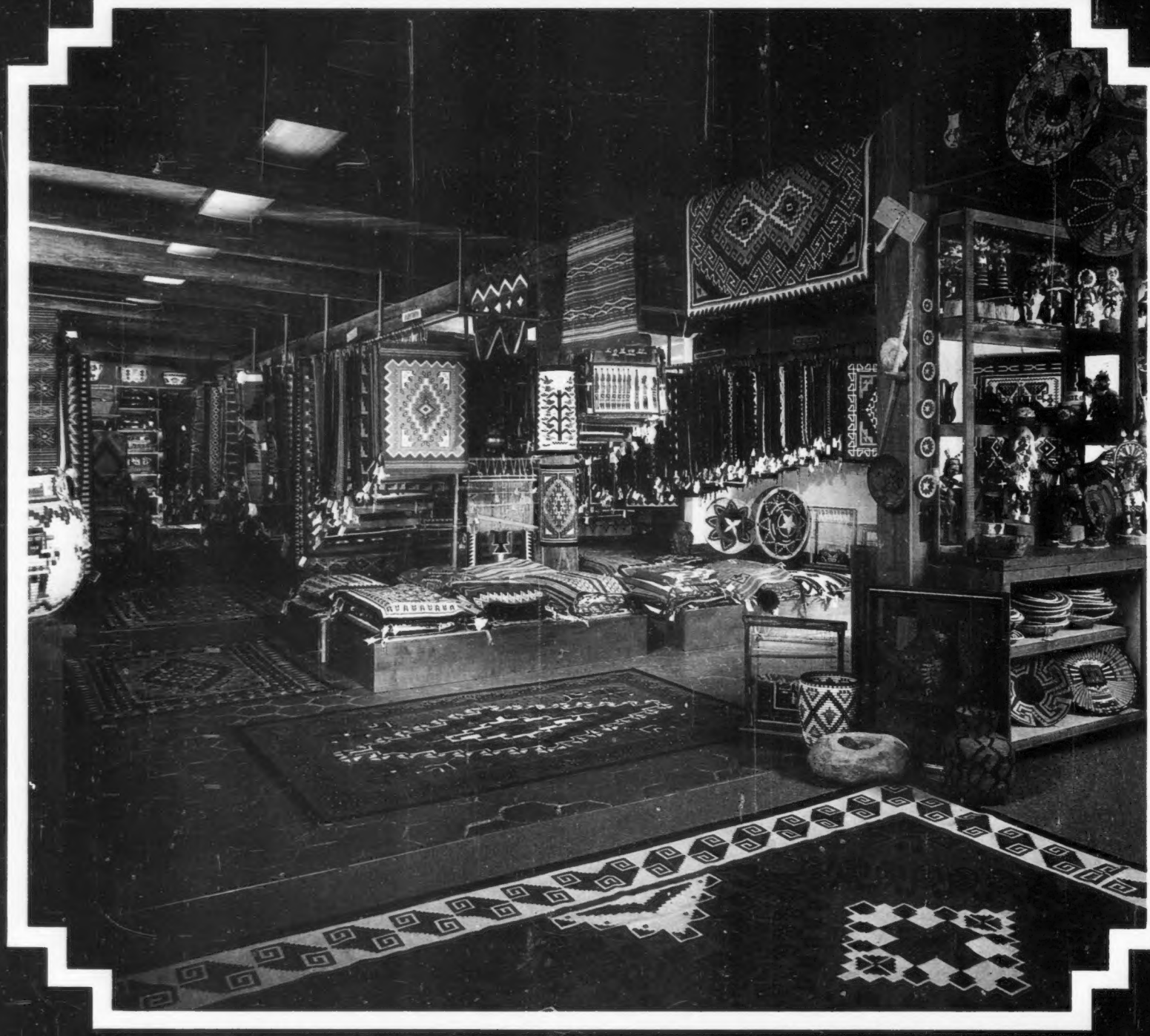

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The Defenders of Freedom Collection

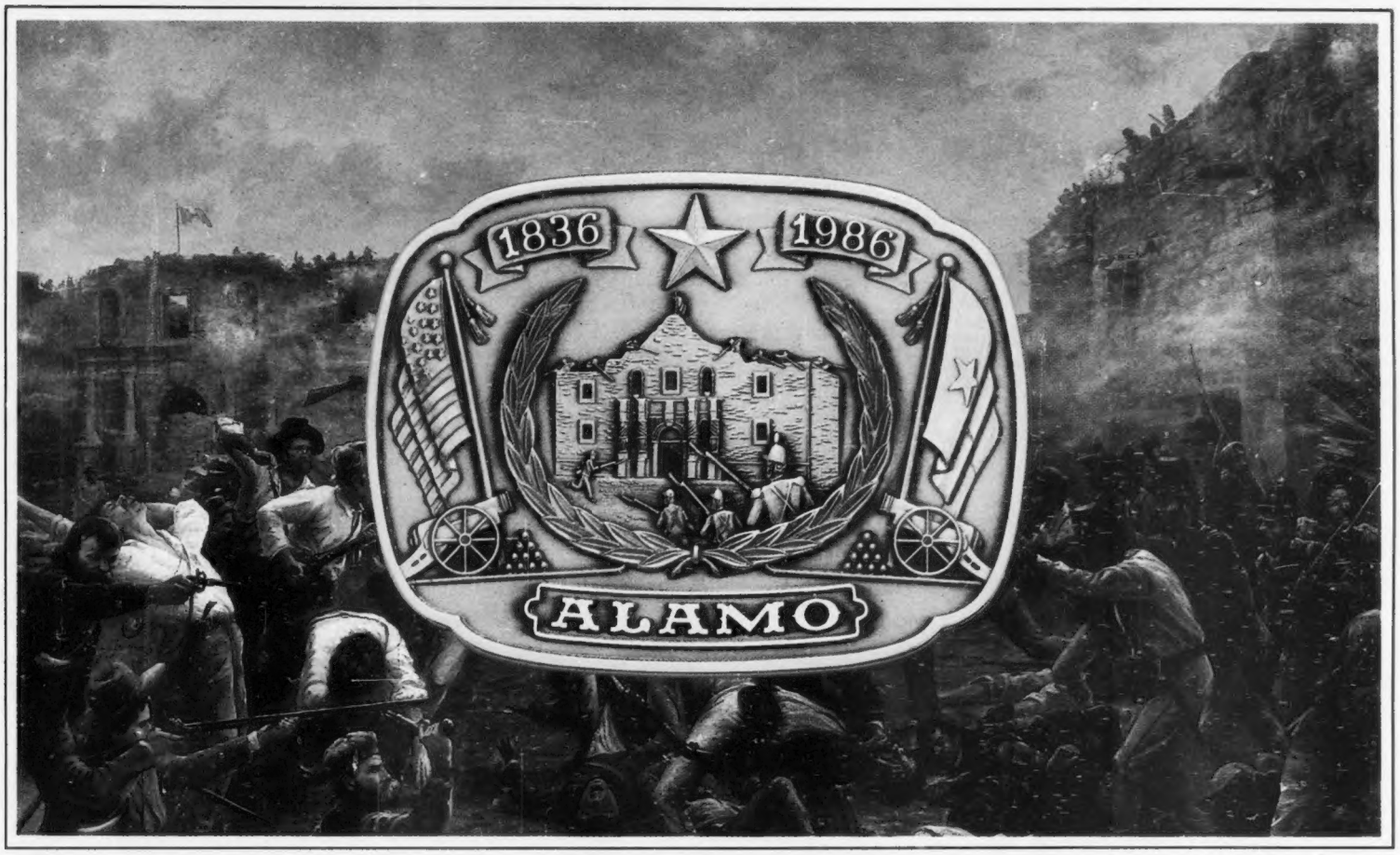

Photo: Courtesy of
Friends of the Governors Mansion
Austin, Texas

THE ALAMO

COMMEMORATIVE BUCKLE

Buckle shown actual size.

HONORING THE 150th ANNIVERSARY OF THE LEGENDARY BATTLE FOR TEXAS' FREEDOM

"Remember the Alamo!"

It was dawn on March 6, 1836. Morning light spread slowly across the courtyard of the Alamo, where some 183 Texan and American volunteers braced for battle. The foe was General Santa Anna and his 4,000 Mexican troops.

At stake was Texas' freedom, and the defenders of that freedom included the legendary Davy Crockett, Lt. Colonel William Travis, and Jim Bowie, the famous knifeman.

As history notes, the bloody battle that ensued would be lost to the Mexicans. But the war for Texas' independence would eventually be won, thanks to the inspiration and courage shown by Crockett, Travis, Bowie, and those brave men and women of the Alamo.

Today the battle cry "Remember the Alamo!" rings forth again as America celebrates the 150th Anniversary of this landmark battle in American history.

In honor of this event, and in celebration of freedom everywhere, The Historic Providence Mint proudly announces the issuance of *The Alamo Commemorative Buckle,* premier release in "The Defenders of Freedom" Collection.

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"I SHALL NEVER SURRENDER OR RETREAT."

A FIRING, LIMITED EDITION TRIBUTE TO COLONEL TRAVIS AND THE AMERICAN VOLUNTEERS OF THE ALAMO.

"...Our flag still waves proudly from the walls. I shall never surrender or retreat...I am determined to sustain myself...and die like a soldier who never forgets what is due to his own honor and that of his country: victory or death."

Colonel William B. Travis
24 February 1836

Colonel William Travis, Colonel Jim Bowie, Frontiersman Davy Crockett and some 180 American Volunteers fought to the death against several thousand enemy troops at an abandoned mission in San Antonio, Texas, known as the Alamo. From 23 February to 6 March 1836, men from Tennessee, South Carolina and Kentucky held off Santa Anna to allow General Sam Houston time to build an army. They bought time with their very lives in defense of freedom. The following month the sacrifice at the Alamo was redeemed by total victory over Mexico at San Jacinto. The battle cry—"Remember the Alamo!"

To keep alive the deeds of valor of these men, The American Historical Foundation is proud to announce The Limited Edition Alamo Rifle in this the 150th Anniversary Year of the Battle of the Alamo, the Battle of San Jacinto, and Texas Independence.

A Beautiful, Firing Rifle

Each Kentucky rifle is a hand-fitted firing model of the type and caliber carried by the American Volunteers at the Alamo, but created in a beautiful, Limited-Edition presentation grade:

- Genuine 24-karat gold wire is cut, hammered into place and burnished in a hand-engraved outline in the lockplate, forming the Lone Star of Texas and the year, 1836.
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- The special Sterling Silver plated patchbox bears an ornate design of the Alamo, two American Volunteers, the Great Seal of Texas, the beribboned title "Liberty or Death" and the year, 1836, surrounded by a foliate motif.
- Sterling Silver wire is inlaid and burnished into the browned barrel in the hand cut inscription: "1836—150th Anniversary—1986."
- The overall length is 52"; the .50-caliber, 36" rifled barrel has been proof tested, in the event you want to fire it.
- This is a Limited Edition of only 1,836, a small edition for a firearm of this price—adding to its value as a collectible.

Historically Correct

The Limited Edition Alamo Rifle is detailed correctly for the period. The Pennsylvania-Kentucky heritage is obvious in the full-length stock. But it also shows a strong western influence. The thickness of the stock, the caliber and the shortened barrel (from 42" to 36"), would accommodate a man on horseback, the required form of transportation in the vastness of the American frontier.

From the double-set triggers to the accurate, rifled barrel, the details of the Limited Edition Alamo Rifle reveal the development of the deadly marksmanship that held off so many of Santa Anna's Army.

Presented To Texas Governor

Only 1,836 of these fine rifles will be made. The prototype has been presented to Texas Governor Mark White by the Commanding General of the Texas Army. Each subsequent rifle is individually numbered between 0001 and 1836. The accompanying Certificate of Authenticity attests to the serial number of the rifle, the size of the edition and the purity of the 24-karat gold wire, the Sterling Silver wire and the Sterling Silver plating which embellish the rifle.

Each rifle is assembled in Texas under the supervision of Colonel Michael J. Powasnick, of the Texas Army, using custom-built components, precision crafted in Brescia—where blackpowder gunsmithing is a 300-year tradition. This rifle fires blackpowder, so no federal firearms license is needed; we can deliver it directly to you.

A 55" × 10" wall display mount, covered in deep maroon velvet is also available as an option. The silver-plated plaque on it reads in part, "I shall never surrender or retreat."

Satisfaction Guaranteed

The rifle is available exclusively through The American Historical Foundation. You may write, call, personally visit or use the reservation form below. Due to the small edition limit, prompt action is recommended. Your satisfaction is guaranteed or, within 30 days, you may return the rifle for a full refund.

With your reservation, you will also be made a Member of The American Historical Foundation and join Americans in all 50 states and 29 countries who share your interests. As a Member, you will receive hard-to-find information on American military history, firearms and edged weapons.

The rifle is a stirring symbol of the great spirit that was alive in 1836—and which thrives today through this generation of Americans, to be passed along to our children and grandchildren.

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January/February 1986
Vol. XXIII, No. 1

American West

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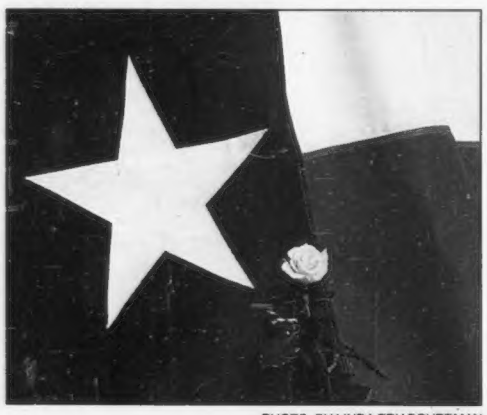

PHOTO BY LINDA FRY POVERMAN

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Cover

The Lone Star flag represents a State that defies description. Texas embraces so many regions with varying geographical and cultural backgrounds that it might indeed be many states instead of one. In fact, on the admission of Texas to the Union in 1845, the United States Congress provided that Texans might divide their state into as many as four additional ones if they should choose. But that could never be—our Texas friends aren't likely to spoil their favorite boasts about their unusual homeland. Join us in our salute to Texas's Sesquicentennial, with a sampling of the Lone Star State's mystique.

AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November for $15 per year by American West Publishing Company, 3033 N. Campbell Ave., Tucson, Arizona 85719. Second-class postage paid at Tucson, Arizona, and additional post offices. **POSTMASTER: Send form 3579 to AMERICAN WEST, Box 1960, Marion, Ohio 43305.**

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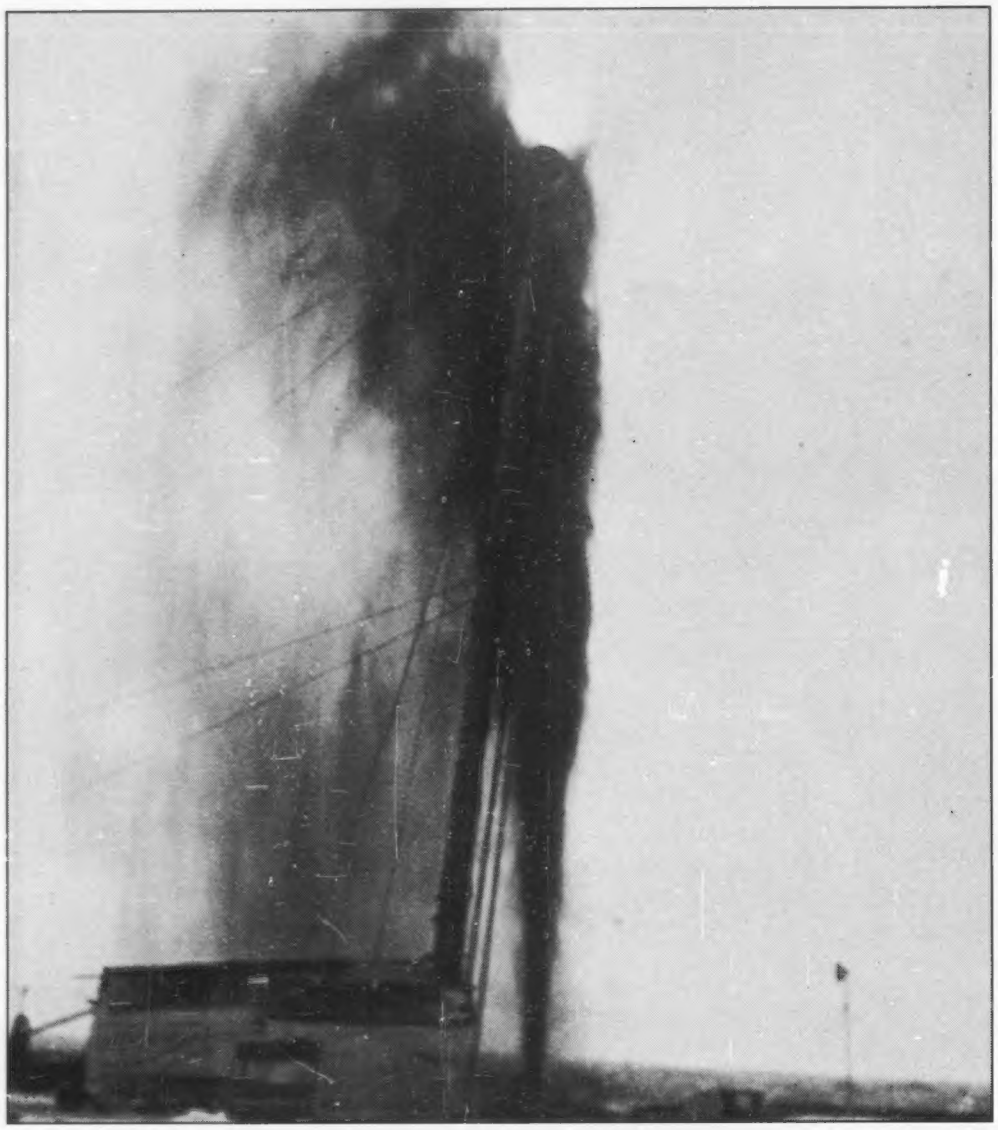
View from the West



GENERAL CRUDE OIL COMPANY, CUMMINGS #4, NEAR BEAUMONT, TEXAS, IN THE 1940s

"I ain't let'en no wet behind the ears kid come out here and tell me how to run my rig." With these words, so the story's told in my family, my father was greeted in his new job by Daddy Rex. The 30s depression wasn't over, and good jobs for new engineers like my dad weren't easy to come by.

Unlike my father, Daddy Rex wasn't young and he wasn't an engineer. In truth, as a man who'd roughnecked Texas oil rigs and bossed tough workers ever since the clanging, steam-hissing beasts appeared on the Gulf Coast, Rex didn't have much use for engineers or for any kind of knowledge that hadn't been learned from "do'en the thing yourself." To him, at first look, there wasn't a damn thing my "wet behind the ears" father could teach him about drilling for oil that he didn't know a lot more about.

I never knew what Daddy Rex's real first name was. By the time I arrived at my parents' house in Houston and grew up enough to tag along with my father to the oil fields, Rex no longer thought my dad was wet behind the ears. By the time I knew him, he and my dad greeted one another like old friends and got right down to business.

I'm told my father dried out behind the ears in Rex's opinion not by any direct challenge or confrontation over the old driller's wisecrack. Rex's appearance and reputation would discourage even a younger man from that tack. But from time to time on his regular trips to the field, my father would make some suggestions to Rex out of earshot of the other men, and then he'd be on his way back to town before Rex could respond.

Now Rex wasn't a fool and he *was* a curious man. It wasn't long before one or two of those suggestions seemed close to something he'd been thinking of doing himself anyway. He tried one. It worked. He tried another. That one worked too, and pretty soon he thought my father was okay after all, although Rex probably never admitted (out loud anyway) that a man could learn such things in college rather than in the field.

Of course my knowledge of the relationship between my dad and Daddy Rex has all come down to me by family story. That occurred before my time. But my own recollection of Rex is illuminated by one of those singular childhood events that keep an open window on the past, out of which can be seen a picture as clear as any scene out a window today.

The floor of an oil rig in the 1940s—the place my window remains open to—was a deafening place. Live steam is a noisy source of energy to begin with, and most of the quieter, safer devices of today's oil rigs hadn't yet been thought of. When my father had to leave me to inspect some part of the rig that was deemed too slippery with drilling mud or too close to the boilers or that involved climbing too many ladders, I was left in the little corrugated tin driller's shack on the floor of the rig—Rex's office and command post.

Rex usually stayed with me there, keeping a close eye on me, while my father was away. I loved the place. It had racks of tools and lanterns stashed away in boxes or hung from nails on the walls. It smelled heavy of oil and mud and wet shoe leather. Rex would sit there doing his paper work at a crude wooden desk, or talking with me and explaining the use of the tools. I'm sure, being the age I was (truly wet behind the ears) I talked constantly and never ran out of questions for the old driller. It was on one of those occasions when I was relegated to the driller's shack that Rex became an indelible part of my memory.

There was an emergency on the floor of the rig, and Rex was called out. He looked worried, and as he put on his yellow wet-gear, he shot me a hard glance and said: "You stay put—promise me you'll stay right here until I get back."

There was a lot of commotion outside now and someone called to him again. Loud. Urgently. The voice came through the tin wall, even over the cacophony of clanging steel and screaming steam. I said, "I promise," and Rex was out the door.

How long I respected my promise I can't say, but soon I opened the door and stepped onto the rumbling wooden platform to see for myself what all the commotion was about. I didn't venture far. Just far enough to see the men working frantically over the drill stem that disappeared among the giant black spaghetti-like pipe in the rig overhead and down through the hole in the center of the platform, screwing deep into the Texas clay beneath.

I kept an eye out for Rex, but I didn't see him. Not until a powerful hand clamped onto my skinny biceps and propelled me back into the shack. "You promised," he said, as soon as we were out of the noise. "What?" I replied, taken aback by being manhandled back into the little room. His face eased a bit, but not all the way.

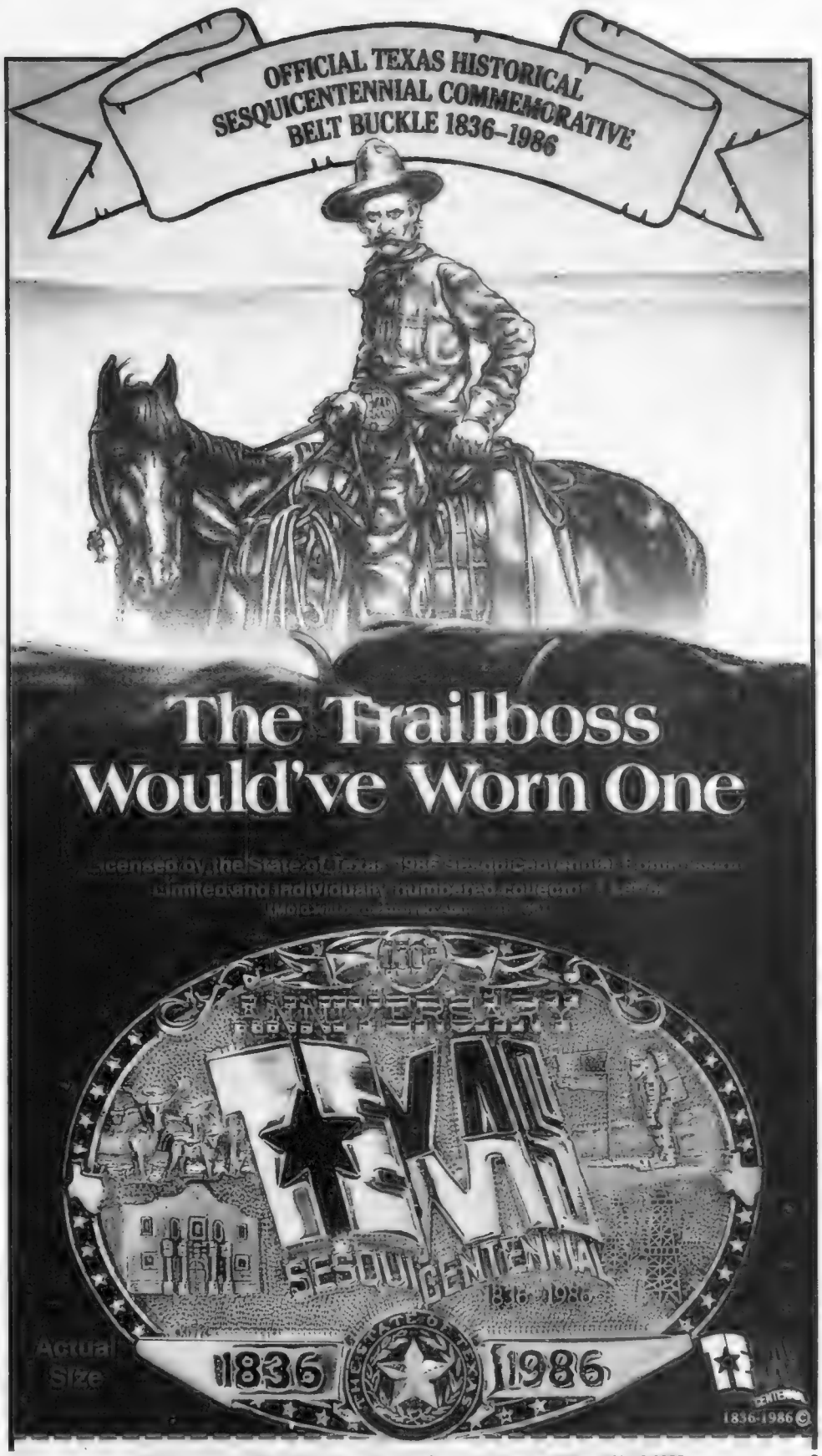
"Don't you know what a promise is?" he queried. I answered with a blank look. "A promise is a promise," he said. "That's the most important thing you have—to make and keep a promise. That's your word. When you give it, you keep it." I understood exactly what he meant then. The way he said it. The way he looked. It was something said that seemed to be handed to me through Rex, out of another era. From Rex, *the keeper of what a promise means*. Something someone had told him long ago. Something I couldn't get in school. Not from a teacher, or even from a parent, but only from a man telling a boy something of value. Something the man had lived by, like a religion. Something not to forget.

I nodded. At last he smiled. I thought a lot about what had happened in the car on the way back to town, and in subsequent visits to Rex's rig with my father, I determined, in a little boy's way, to put Rex to a test.

Just before we'd leave I'd get him to promise to give me one or another of those coveted tools that were stashed in his little tin rig shack: a hacksaw one time, a lantern another time. I'd ask him just when I thought he wasn't listening, the way I hadn't been listening that night when I broke my promise, and I'd get him to tell me, "I promise."

He never forgot. The next time I visited his rig, the hacksaw . . . the lantern were there waiting for me. One time when my father noticed I'd accumulated a few tools, he asked us what was going on. Rex said it was between us, and my father didn't say anything more. After acquiring a couple of the most desirable pieces of equipment, I stopped testing Rex. He didn't ask me to "knock it off," or anything like that. I just stopped. I knew Rex wouldn't ever forget his promises. And with the last test, just like with all the others, when he handed me the thing he'd remembered, he leaned down close to my ear and said: "I remembered, and you remember, a promise is a promise."

Tom Pew



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AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November by American West Publishing Company, a wholly owned subsidiary of the Buffalo Bill Memorial Association, a nonprofit educational organization, Mrs. Henry H. R. Coe, chairman. Editorial, circulation, and advertising offices are reached at 3033 N. Campbell Ave., Tucson, Arizona 85719, tel. (602) 881-5850. Newsstand price: $3. Back issues: $5 (includes shipping). Subscriptions: one year $15; two years $25; three years $35 (outside the U.S. $4 per year extra). Subscription correspondence and orders should be sent to Box 1960, Marion, Ohio 43305. AMERICAN WEST encourages writers to send a query letter and self-addressed, stamped envelope before submitting manuscripts. AMERICAN WEST is printed by R. R. Donnelley & Sons Company in Glasgow, Kentucky. Film preparation and color separations for editorial are by American Color Corporation, Tucson, Arizona; and typesetting by Typecraft, Tucson, Arizona.

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Letters to the Editor

Scott as Patton

What do you suppose is the theory behind George C. Scott's wearing his two pistols in two different ways on the cover of your November/December issue? The retaining strap on the right-hand gun is under the hammer; that on the left hand is over the hammer. Doubtless there is some good reason for this, as we all know that Scott is an ardent pistolero (or do we?).

Jeff Cooper
Paulden, Arizona

Halley's Comet

I particularly enjoyed the "Western Skies" section in the November/December issue of AMERICAN WEST. I am not a sky watcher normally, but I am interested in Halley's Comet.

I think it would be a great idea if O. Richard Norton would write an article on telescopes. There are a lot of them for sale. I'd have an excuse if I could get one that I could use with my camera.

Charles N. Leach
Indio, California

More on Big Hole

When I saw your story about haying in the Big Hole Basin in Montana, a lump sort of came in my throat. I have wondered many times if they still hayed like they did the two summers I worked there, 1937–1938, or if they'd turned to the mechanical way—tractors and hay balers, etc.

While there those two summers, my wife and I with our two small sons visited the Big Hole Battlefield.

To me there is no thrill that equals the feel of the tug on the lines of a team like Belle and Bird or Mick and Jake. I've owned some mighty good teams myself. Thank you especially for this article.

Frank D. Lemon
Moab, Utah

The opening paragraphs of "Horsepower Makes Sense in Montana's Big Hole" remind me of a time, nearly sixty years ago, when I worked as a teamster in the apple harvest near Bridgeport, Washington.

My tent-mate, a pleasant man in his fifties, told many tales about feeding bulls during the winter in the Big Hole. At minus 40° and below, it was necessary to avoid overworking the horses, lest they freeze their lungs, get pneumonia, and die.

It is interesting to learn that, after all these years, horses are still being used.

Robert Keith Sharp
Kennewick, Washington

Weisel mysteries

To me, an old Californiano who was once idealistically political, "The Mystery of Hans Weisel and the Bar-W" by Cheryl Romo (September/October 1985) seems not so mysterious. Hans never understood self-control (Freedom). Although he had tried

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"Remember the Alamo" became the battle cry which rallied the forces needed to win independence for Texas.

Present at the Alamo were some of the most famous names of America's legends. Jim Bowie, the adventurer and explorer renowned for the development of the Bowie knife, held joint command with Col. Travis until overcome by pneumonia. Fourteen Tenessee volunteers were present with their Commander, the legendary soldier and explorer Davy Crockett, who fought and died alongside his men.

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it on a more than two thousand acre ranch with redwoods and successfully operated his own enterprise, the legalistic indoctrination held firm in the political-solution-to-problems fallacy. He was unable to accept the inevitability of immorality in all that is political.

Is it really any wonder why the politicos did not come forward in the desperate time near the end of his sojourn?

Dan Henry
Big Pine Key, Florida

In "Letters", page 66 of your November/December issue, a reader takes you to task for incorrectly identifying an auto on page 71 in the September/October issue ("The Mystery of Hans Weisel") as a "1924 Chevrolet," and suggests it is a Studebaker or Jewett.

You were in error only in the date. The car is a six-cylinder Chevrolet 1929 "International" or 1930 "Universal" model (virtually identical). The hubs and disc wheels are standard and correct, hood louvers correct, and I see no "battery box" (which would be incorrect if it were there). It is very definitely not either a Studebaker or Jewett.

To further enlighten the record, the roadster on page 69 of the same story is a 1928 Chrysler "72."

C. W. Hauck
Cincinnati, Ohio

In regard to page 71, September/October issue: That 1924 Chev, and many others like it, was passed off on the public as the 1930 model by General Motors. How did Weisel get it some years before it was manufactured?

Gene Voorhees
Palos Verdes Estates, California

Plank road

The "Western Snapshots Yesterday" in your July/August 1985 issue was extremely interesting to me as I was born and reared in Holtville.

I believe the plank road shown in the picture was at Rice and not in Imperial County between Holtville and Yuma as indicated in your article. The plank road in Imperial County was constructed differently from the one in Rice.

Lowell O. Weeks
Palm Desert, California

Custer—pro and con

In his article about Custer's Last Stand, Mr. Robbins's use of the word "igno-

Continued on page 17

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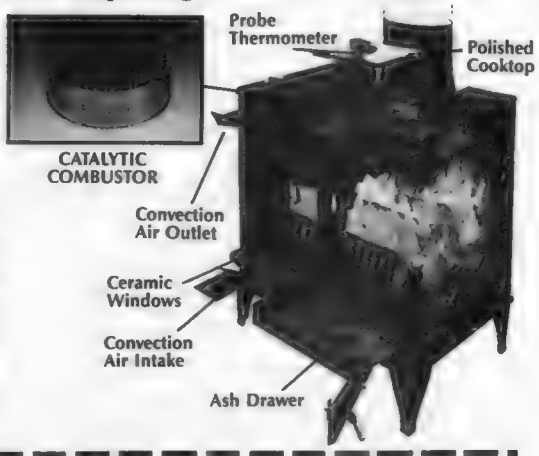

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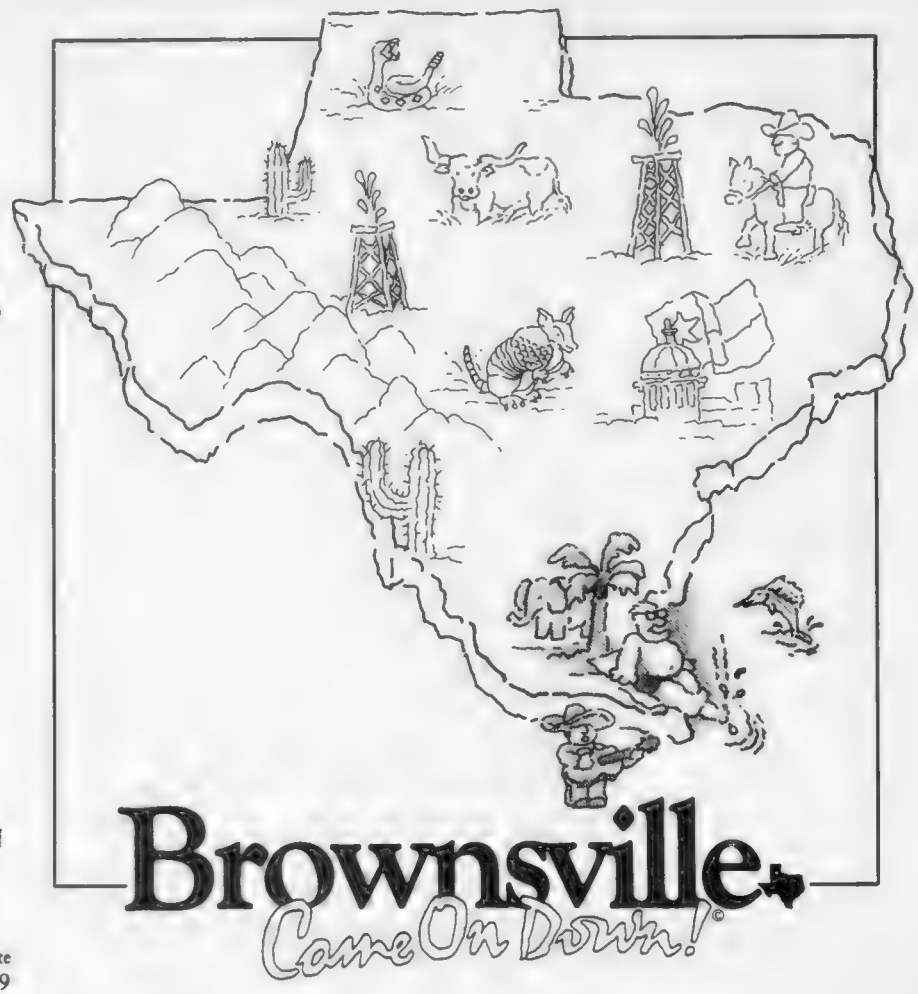

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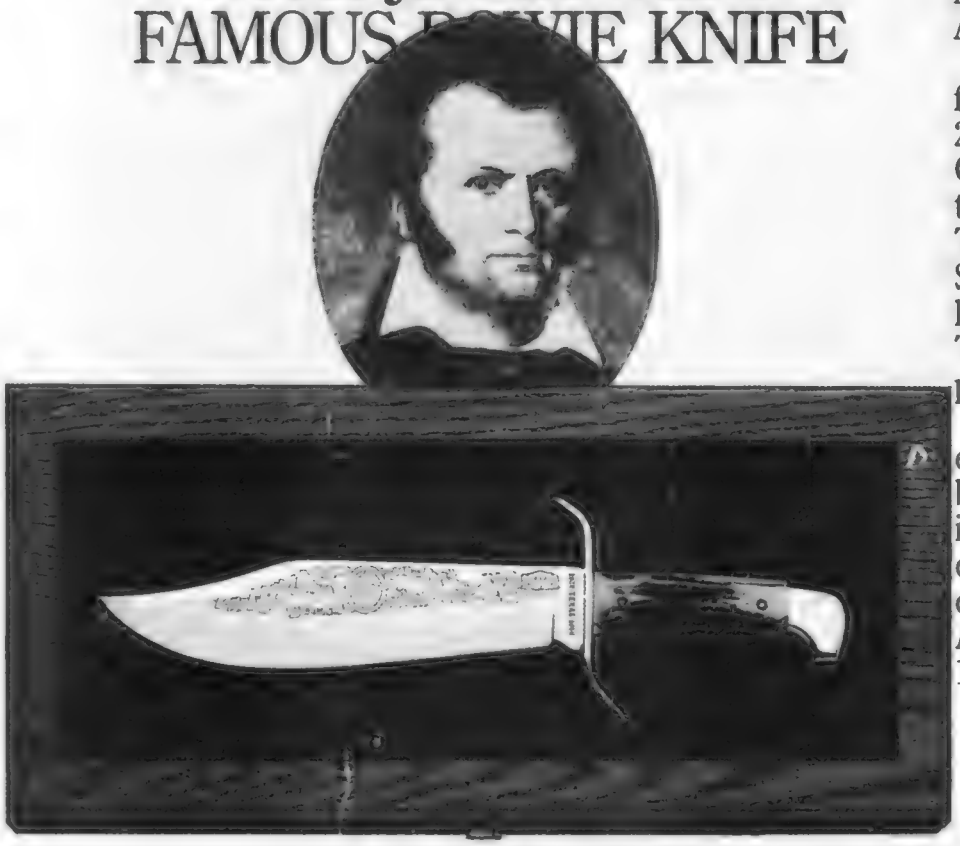

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(Continued from page 12)

minious'' in describing the death of General Custer and his men is regrettable. The dictionary definition of the word is ''characterized by shame or disgrace, deserving disgrace or shame, despicable.''

There was nothing ignominious about their death.

Alan D. Johnson
Roselle, Illinois

I refer to Mr. Guthrie's editorial comment in his poem ''The Seventh Cavalry,'' published in your July/August issue, and to a reader's letter published in the issue following.

In a nutshell, it burns me to see Mr. Guthrie and the reader sitting in the comforts of their homes while taking potshots from behind their typewriters at a group of people who suffered extremes in heat, wind, and rain and hard labor at their own expense to help unearth any potential new information that may aid us in understanding the mysterious Custer fight, a centerpiece of our Western heritage.

Michael W. Parks
Everett, Washington

I am writing in response to a reader's letter in your November/December issue stating that we do not put up monuments honoring our enemies' dead. I am an American Indian—a Cherokee. Our enemy was Custer and his men. You say Custer was fighting the enemies of our nation. This was the Indians' Nation, and we were fighting our enemies. Learn whose land this was and who invaded, who took and took of land that was not theirs. Study up on the yellow-haired man, the killer of Indian women and children; read your history books, and then tell me who the monument should be put up for. . . .

I am a true American, my roots are planted very deep in this Nation's earth. A monument for Custer is okay with me, but you better believe there had better be a monument for the brave Indians who fought and died for their nation and their freedom. We may have lost, but we gave the whites a run for their money, and we have nothing to be ashamed of. We are proud of our forefathers who died for *our* Nation.

Eleanor Patterson
Garden Valley, California

AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 3033 N. Campbell Ave., Tucson, Ariz. 85719.

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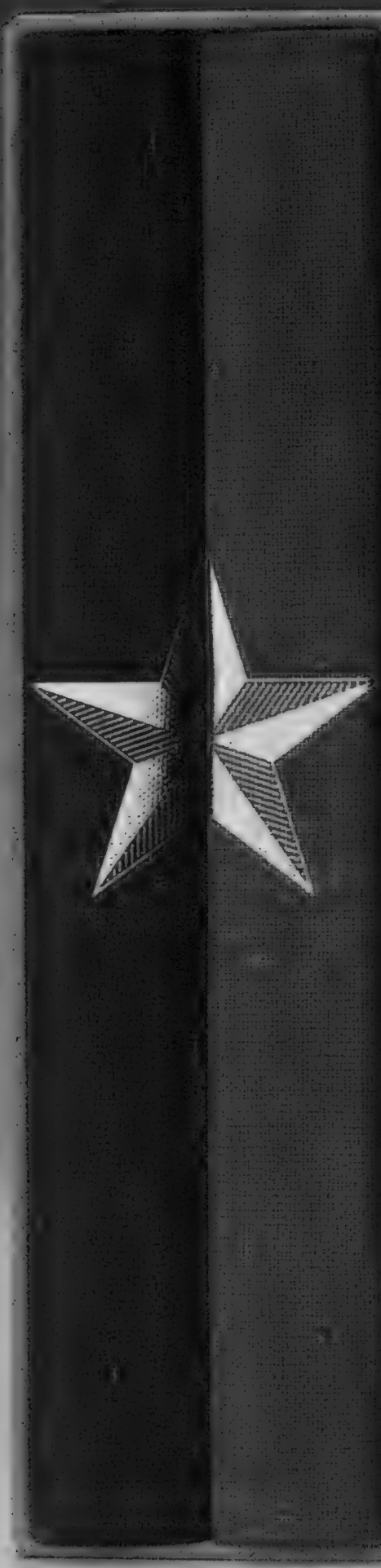
F. L. Fugate Wins Spur Award with American West Article

Arbuckles' coffee and Spurs can travel in the same saddlebag. That's what Francis L. Fugate of El Paso, Texas, discovered recently when he collected the 1984 Spur Award for "Best Western Short Subject: Nonfiction", presented annually by the Western Writers of America. Mr. Fugate's prize-winning piece, "Arbuckles'—the Coffee That Won the West", appeared in AMERICAN WEST for January/ February 1984.

Fugate's fascination with Arbuckles' began many years ago when as a youngster of ten, he envied the boy next door who got a bicycle with signature coupons from the paper wrappers of Arbuckles' roasted coffee. Arbuckles' was also helpful in the fourth-grader's schoolroom where illustrated, geography trading cards from Arbuckles' packages impressed the teacher and brought higher grades.

More recently, Mr. Fugate has scoured the byways of the West in search of Arbuckles' memorabilia. His most treasured find is an old wooden Arbuckles' shipping crate that was being used in a chicken coop. Scrubbed and framed, the side of the crate bearing Arbuckles' famous flying angel now hangs in Fugate's study. The photograph shows our author admiring his find.

AMERICAN WEST is right proud, podner, that it had the good sense to publish Mr. Fugate's prize-winning article, and we wish good fortune for the book that will be coming out of this longtime fascination with Arbuckles' coffee.



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To experience *Texas* is to observe the passage of centuries, to witness the stream of colonists who came to tame the land, to survive battles, physical hardship, and nearly unbearable trials. *Texas* has it all—*conquistadores* and Ku Klux Klansmen, heroes and cowards, bandits and Texas Rangers—all with their stories played out against a backdrop of cattle, cotton, oil, and an insatiable hunger for land.

Monumental in its breadth and its wealth of detail, James Michener has brought to *Texas* his legendary storytelling experience in a finely illustrated two-volume edition destined to become the most prized creation of the Texas Sesquicentennial.

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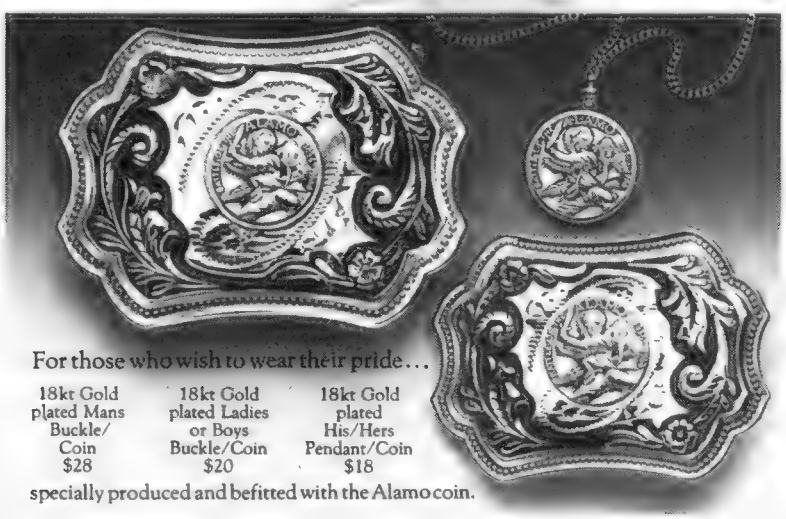

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Shown at age twenty-seven in 1888, Mary Catherine Craghead had already experienced hardship on the rugged West Texas frontier, given birth to six children, losing three of them in death, and been widowed. Shown with their mother are: Maude (the author's grandmother), Newton, and Leeta.

My Frontier Granny

Panthers and rattlesnakes and spunk on the West Texas frontier

by A. C. Greene

SHE WAS MY GREAT-GRANDMOTHER, AND IN MY EARLIest memories of her she is in a rocking chair, humming to herself in a whiney, old-woman key, and pulling a fine-tooth comb through her long hair which is hanging down behind the rocker, almost touching the floor each time she rocks. The songs she hummed in her broken soprano were hymns, hymns with stirring themes like "Marching to Zion" or "On Jordan's Stormy Banks I Stand." She never counted the comb-strokes and she never used a mirror; what she did lacked female vanity. She parted her hair severely in the middle and twisted the long strands into a knot at her nape, fixed in place with two large, tortoiseshell hairpins. It was a practical hairdo, one more approach to life she had been forced to adopt on the frontier. And as I played at her feet, quietly unnoticed, there was a look on her of being in another time, at another place.

Once upon a time she was Mary Catherine Dockray, born October 25, 1861, in San Saba County, on the raw western edge of Texas. Her birthplace was a log cabin with loopholes to fire from when the Comanches raided, and throughout her girlhood the tomahawk was a fearful weapon; yet when she died, jet planes were taking over the sky and "atomic weapon" was a household phrase. And though I was born many decades after it closed, I was raised on the frontier because she raised me; she was my frontier granny, just as she had been a frontier daughter, a frontier wife, and a frontier mother.

Her father, Sam Dockray, had marched off to war, a Confederate soldier, by the time of her birth, in that passionate year that had seen the firing on Fort Sumter. He was no slaveholder, nor were his kin that I have discovered, and his presence was more urgently needed there on the frontier than somewhere east of the Mississippi. But a Southern man, if he thought of it at all (and I am sure many of them like Sam Dockray, who had nothing to gain from a slavocracy, gave it lots of thought), realized that to express doubt, to question or display hesitation meant almost certain death—the Confederacy being the most repressive regime in North American history.

Happiness never came easily or in abundance to my frontier granny. When she was six months old, her mother Eliza Jane died during the night, and next morning the baby was found nuzzling her cold, dead breast. With the father off at war and her brothers mere boys of three and four years, Mary Catherine was taken to raise by her mother's sister Paralee Tankersley and her family, who wanted to adopt the little girl. But when Sam returned from fighting he demanded his children back, leading to hard feelings between him and the Tankersleys, who became a famous ranching family of West Texas. Sam married again after the war, and probably because of the rivalry over her, Mary Catherine and her new stepmother, Martha, were never to be close, although the girl came to love the numerous half sisters and brothers whom she helped raise.

And somehow, she got some schooling, although it couldn't have been easy in San Saba County of the 1860s and 1870s. She could not only read and write, but her grammar, save for the frontier idioms that never left her speech, was quite passable. She, in fact, taught me to read. In addition to helping raise the younger ones, she learned the things frontier daughters and wives were required to know: she could spin thread, she could weave and dye cloth if necessary—milled fabric was cut off from the frontier during the war—and she could card cotton, piece quilts, sew all kinds of garments, including tailoring for men and boys, make soap, render lard, strip gut for sausage casing—in fact, she learned to use every part of the hog from tip of snout to twist of tail. One of her favorite foods, which she could not understand later generations' resistance to, was a

delicacy called hog's head cheese, or souse. It was not the victual itself that created resistance but the manner in which she insisted it be prepared. First off, you must lay hands on a freshly slaughtered hog's head, eyes, ears, bristles, tushes, and all. On the frontier, of course, obtaining a fresh-killed head was no problem: the problem was obtaining the hog. But in the 1930s and 1940s few butchers even knew how to get delivery on a fresh head, much less what to do with one when it arrived. The first time she made souse when I was a boy, I strolled into the kitchen one day to discover a washtub atop the stove, and glaring out at me was a huge porcine head, boiling away.

Mary Catherine needed those skills, for although Sam Dockray eventually moved his family from San Saba to the relative safety of Bell County, at age sixteen she married Lytle Craghead, and after the birth of Maude (my grandmother) and the death of baby William, they moved back out to the West Texas frontier. Mary Catherine's choice of a husband was probably the final time she let herself be guided by romantic notions—and I say "choice" because knowing her, I can't believe even Lytle could have swept her off her feet had she not chosen him. Lytle Craghead was reportedly quite handsome (I have never seen a picture of him), and he had two distinctions seldom found on the frontier: he was a musician and a poet.

Again, the woman I knew so many years later shouldn't guide my conjectures about the girl who married him; so, surely this ability to create music and make words sing had something to do with her choice. It had something to do with me because it was passed on to the next generation, and my grandmother (Mary Catherine and Lytle's only offspring to survive to maturity) was author, painter, and poet and in her young days played the violin.

BUT THAT IS SKIPPING TOO FAR AHEAD. LYTLE'S older brother Jim, who had settled near Carbon, a new village in Eastland County, wrote for him to bring his family out to the frontier. But when the poet and fiddle player took his family to the frontier his artistry was a detriment. Word got around of his music making, and before long there were requests that he perform at weddings, at someone's play party (dancing was looked on as sinful on that portion of the frontier), or merely entertain the men who had nothing better to do than spit, whittle, and tap a toe to "Waverly Wheat" or "Soldier's Joy" or "Rosin th' Beau."

Consequently, once when she was pregnant, Mary Catherine returned from helping a neighbor quilting to discover that her husband had unloaded a barrel of flour off the wagon and left the barrel sitting in the middle of her dirt-floored kitchen—which was one end of the little log structure they lived in. A bunch of men had come by and persuaded Lytle to ride off with them for a fiddle serenade down at the store, although she didn't find this out until later. Furious, she wrestled the heavy wooden barrel from the middle of the work space into a corner—but the effort was too much (she was a small woman) and her twins, Oscar and Bertha, were born prematurely and died after one day.

From the first it had been a terrible life for this young wife and mother. Lytle got a job digging wells for a rancher near the Carbon settlement who promised them a home. When they got there the "home" turned out to be a one-room dugout, barely tall enough for Mary Catherine to walk erect in and causing Lytle to have to crouch to enter. But worse than that, the first day on arrival they discovered the dugout, which had not been inhabited for nearly eight years, was full of rattlesnakes. I suppose Lytle had gone off to pick up certain promised household items from the rancher (I hope that was the case), but whatever the cause of his absence, it was left to his wife to rid the place of snakes. And Mary Catherine, who, though born at a blood-drenched time in a raider-haunted valley, had never fired a gun, took Lytle's old single-action Colt pistol and somehow, shaking with fear as she reloaded, killed thirty-two rattlesnakes to clear the dugout. She said she laid them out in a row for Lytle to find when he returned that night, but a pack of wild boars descended on the clearing where the dugout sat, drove her back inside the filthy hole, and ate the evidence before her husband could see and be ashamed—not ashamed that he had left her to do it all but that he had accepted such a disgrace as their home.

Another time, after they moved from the dirt-floored dugout to the dirt-floored cabin, Lytle's casual view of marriage nearly led to his death. Telling Mary Catherine he and some friends were going to ride to Eastland and the railroad to get some badly needed supplies (she forgot what they were by the time she told me), he left her alone with their two children. At nightfall he had not returned; so, she presumed, not too happily, the men had been forced either to remain in Eastland or to camp on the trail

Although the territory had suffered its last Indian raid five or six years before, fear of the Comanche was still vibrant in that part of West Texas where he had done his deadly work so often. In addition to leftover Indian fears, a wave of nightriding by a group called White Caps had the whole county armed and suspicious. The White Caps, modeled after the original Ku Klux Klan, acted as vigilantes, driving the immoral and

A frontier photographer posed Sam Dockray and his motherless children for this tintype around 1869–70. The young Dockrays are Martin, Mary Catherine, and John.

worthless from the community, policing the range—by the members' own standards and convictions, of course, not always from evidence. Historically, vigilantes eventually got out of hand, but there was sometimes a need for such drastic control in parts of West Texas. Lytle's brother Jim was said to be a White Cap leader. This created bitter resentment and opposition on the part of some who felt wronged by the White Caps, or who opposed them for more subtle, but mundane, reasons. Mary Catherine, out of fear of reprisal, had urged Lytle to disclaim any association with the White Caps and his brother, but Lytle was afraid Jim's feelings would be hurt if he disowned him (as Lytle put it) just because he was said to be a nightrider.

Then, that night, long after dark when she and the children were abed, Mary Catherine heard a noise at the cabin door. She rose, taking the old pistol with her (not knowing if it was loaded), and stood rigid by the door, ready to repel redman or rider. Someone was, unmistakably, trying to force the cabin door open. In panic she fired the pistol, hoping that the noise would scare the intruder away more than that a bullet might stop him. She heard a cry and a moan and after several moments, someone calling her name. When her name was repeated time after time, and her frantic fears quashed for the moment, she opened the door and found the badly wounded Lytle lying there, a bullet wound in his groin. The rest of the riders to Eastland had remained at an overnight camp on the Leon River. Lytle had ridden back alone, hurrying to reach his family. There had been some liquor, and although Lytle was never one for strong drink, he'd downed enough to see the red-eyed demon, as the saying went, and even a long night ride failed to wear it off—hence his fumbling around his own front door.

BUT THE EPISODE THAT BECAME OUR MOST BELOVED family legend took place a few months later when Mary Catherine, by now carrying another baby, was doing the washing out in the yard of the cabin. The clothes had been boiled in the big iron pot with lye soap over a wood fire—the traditional pioneer laundry—then rinsed in the same pot with water from the rain barrel (there was no spring or running creek near that cabin). The soapy water was carefully poured on some hardy flowers she planted along the rail fence—flowers which not only survived the lye treatment but actually thrived. The rinsed clothes, wrung out by hand, were spread over the bushes and small trees around the cabin, clotheslines and pins being unknown on her frontier.

As she carefully stretched the garments across the tree limbs, some trees and bushes being mesquite with sharp, destructive thorns, Mary Catherine glanced up to check on Maude, who was tending little Leeta (Amelia) in her homemade crib. What she saw almost, but not quite, froze her with terror. There, between her and her children, was a panther, creeping, belly to the ground, and obviously stalking the tiny prey. She started to scream in an attempt to scare off the cat, then realized it might create unpredictable panic in cat and child. The thought took only a split second, and she was already running to the woodpile to grab the old rusty ax by the time her brain had told her throat not to scream.

She said the panther didn't retreat and never stopped its stalking when she charged toward him, the ax high over her head. Perhaps that saved her life, because she struck the beast before it had a chance to turn and spring on her. She hit it over and over, impelled by fear to greater strength than her small, pregnant frame would normally supply. The panther dead, she gathered her children—Maude had been standing frozen against the little home—and shoved them inside. She barred the door, fell across the bed, and wept in exhaustion for the rest

of the afternoon. When Lytle returned from wherever he had been off to, she refused to open the door and let him in. Maude had to do it.

The great drought of 1887 drove the family back to Bell County where Lytle tried to run a store. But his failure on the frontier seemed to take all the music and the passion out of him. He never touched his violin again. And he died within a year. He was buried in the Sutton cemetery beside his children. I am told that an oak tree grows straight up from his grave and is all the monument he has—but that story was imparted years ago; so perhaps even the oak is gone. Love him? I am sure Mary Catherine did, but the frontier may have cost some of the love she had for him— and most of her affection. The frontier made demands on men as well as women—and she stood up to its demands better than her man did. No cause for lessening of true love, you say? But perhaps it was, in a time when love had to face daily trials of reality and was measured by respect. Lytle sounds to me like a delightful companion, but I am not living a century ago, dependent on him not just for upkeep and daily reliables, but for emotional and sensual food. The violin sufficed for the loafers at the crossroads store, but not for home.

What did a young widow with three young children do in a part of rural Texas which was not far in time or philosophy from being frontier itself? Unequipped to teach, the only female occupation available, she must try to remarry. Her father, with children still at home, urged his oldest daughter to unite with Campbell Longley, age seventy-three, whose own children, all older than Mary Catherine, agreed, thinking their aged father needed the support and presence of a wife.

Cam Longley was famous in Texas, not for having been a soldier in the Texas Revolution in 1836, which he was, or for being a well-thought-of music teacher: no, Cam Longley was famous for being the father of the late William Preston Longley, better known as "Wild Bill" Longley, gunman and outlaw, who may have killed as many as thirty-two persons and was finally hanged in 1878 (finally, because according to legend, two previous hangings had failed).

Mary Catherine was twenty-nine when they married, and trouble started immediately. She thought it was understood that there was to be no trickery, no sexual hanky-panky from the old man. Yet, on their wedding night, here he came padding down the hall to her bedroom (her daughter's daughter told me this, seventy-five years later; my frontier granny would never have hinted such a thing to me). The thought of a young woman, now legally his, apparently served to restore the supposed dormant masculine instincts in him. I don't

In their Sunday best, John Dockray and his wife, Alabama Rebecca, face the camera. This portrait was taken at about the time that John threatened to go "rescue" his sister, Mary Catherine, from the Longleys.

suppose anyone can say for sure what this resurgence of youth in the chin-whiskered elder eventually led to, but to keep peace in the marriage, and to keep her children housed and fed, I would guess certain compromises were made by Mary Catherine.

But not too many. When Cam Longley insisted her children should be sent to an orphanage, the young mother/widow/wife rejected the idea with fury, and when little Newton suffered a particularly horrible death, his eyes bursting from his head two weeks before his demise, and Leeta passed away from "blind" fever, without prior illness, Mary Catherine screamed accusations against the old man that he had poisoned her children, which Cam denied just as vehemently. She moved out, Maude being all that was left to go with her, and announced she would not live with Cam until he had built her a house to replace the one where his first wife had lived for so many years. He wanted her back: the new home was built along the Lampasas River. But even this failed to make the Spring and Winter marriage work. A son and a grown grandson "moved in on her" (as one side of the story put it), and she

sent a frantic message to her older brother John to cross over the river and rescue her from her prison. John Dockray was as tough a character as any outlaw, and the younger Longleys feared him. My grandmother Maude, by then a teenager, told me, "I stood around and watched Jim Longley mold bullets so if Uncle John crossed the river the Longleys would be ready to fight him." She painted a dramatic picture: her mother, Mary Catherine, off in a bedroom with the door shut and locked, the old man with son Jim and a grandson, working by coal-oil lamplight, with the shades drawn, pouring molten lead into the molds and making bullets for their guns. In actuality, Maude seems to have gotten along well with the Longleys and didn't share her mother's antipathy, although she said she never liked to have to kiss old Cam because his whiskers were always stained with snuff.

ALTHOUGH BILL LONGLEY HAD BEEN DEAD FOR SEVERAL years before she married his father, his ghost haunted Mary Catherine. As mentioned, the legend was already created about Longley that since he had escaped death on two other occasions, his third hanging had also been rigged. Many and various things were said to have been devised to deliver Wild Bill from the dose of hemp tea given him before a crowd of two thousand. One story said a special harness had been strapped on him before he was brought to the gallows by the sheriff; another related a curious (and quite unbelievable) tale of a silver throat mechanism that was installed to prevent the noose from breaking his neck or strangling him, and the most widely believed turn of the tale had Longley surviving the drop and a hog substituted for his body in the coffin. Although Campbell Longley himself officially denied all the tales and declared his renegade son deceased, those who chose to believe the legend shrugged and asked what did you expect a father to say?

At any rate, Mary Catherine discovered letters supposedly written by Bill to a sister who lived in Utah, sent from his hiding place in South America. When she asked about the letters, she was told by Cam that they were fakes, written by the sister and sent back to Texas to assuage the grief of Bill's mother. But (and is this her contribution to the myth?), Mary Catherine whispered to her kin, the letters were still coming. My grandmother, who turned out to be a librarian, with great respect for facts, was never quite certain about the affair. Although she was not the superstitious sort, she was a romantic, and the thought that her outlaw stepbrother might be existing off in some jungle undoubtedly appealed to her. One of her later friends was the daughter of the doctor who had certified Bill Longley was dead—took the corpse's head and turned it almost 360° to prove it. But that daughter failed to overcome Maude's romanticism entirely.

Eventually Mary Catherine used Maude as her way out of the Longley marriage. She didn't divorce the old man. Even had the Texas community of that day not put a stigma on divorce, she and Campbell Longley were devout members of a religious group that took the strongest views against this action. Although her marriage as a marriage lasted but a few years, the name lasted the rest of her life. She was "Mrs. Longley" to everyone. I wouldn't have known who "Mrs. Craghead" was if accompanied by a certificate, and all my life I have felt kinship with any Longley I've run into, though not entitled to it by blood.

When Maude married Ambrose Cole in 1897, Mary Catherine came with the bride. It didn't work too well, having a mother-in-law in the newlyweds' home, but Maude, from inheritance or environment, also had a streak of frontier hardheadedness. She informed Ambrose there were two conditions to marrying her: her mother was to live with them and Maude's pet jackrabbit (said to weigh eighteen pounds) was to occupy the foot of the bridal bed every night. Ambrose, my grandfather, was a redhead with the redhead's traditional temper. I was told he blew up and cussed at both suggestions—but he accepted them. The new family moved to Galveston where, in November of 1898, Maude's first child, Grady, was born, and at the mere age of thirty-seven, Mary Catherine became a grandmother, for the rest of her life to be called Granny.

She and Maude were ironing the week's washing when the terrible Galveston hurricane hit in 1900, the greatest natural disaster in American history. With water invading the parlor and Ambrose yelling for them to get aboard the big fire department ladder wagon, the last vehicle big enough to buck the waves, Maude and Granny carefully folded the ironing and put it away in a trunk before they abandoned the blown and quaking frame house they lived in. Next day, when the storm had passed and Ambrose, Maude, Granny, and little Grady were safe, they found their home demolished but the trunk of fresh ironing floating in the wreckage, its contents unharmed. They were the only people on Galveston Island wearing clean clothes.

Although born on the frontier in a ranching region, Mary Catherine never learned to ride a horse. Except in such obvious cases as pursuit by savages, a decent woman didn't ride astride (any more than she wore pants), and the frontier considered sidesaddles useless. But she did learn to drive a team, for wagon, buggy, or plow. When Ambrose bought his first au-

tomobile, an open (topless) EMF, he tried to teach his mother-in-law to operate the thing. He explained the various functions, the gears, clutch, brake, and so on, and they started out with her at the wheel. But the mysteries of speed were too much for her, and within a hundred yards or so they were sailing down the road (fortunately dirt) with ever-increasing velocity. As they approached a turn, Ambrose was shouting, "Slow down, dammit!" But by then Mary Catherine was terrified, and all she could do was tug on the steering wheel and yell, "Whoa! Whoa!" They ended up in a bar ditch full of water, neither one hurt, and "Every Man's Friend" (as the EMF was nicknamed) bent and muddy but operable. She never learned to drive a car.

By the time I came into her life, she was a curiosity, a museum piece. She wasn't mean and she wasn't hardhearted, but she had a quick way with you when you balked, and she was unsympathetic with indecision. The luxury of "making up your mind" had been denied her in her frontier youth. People who took too long to decide ended up running for their lives. It took me a long time to realize what had gone into making her what she was. Survival was the rule in all her early training, her first decades bound to one idea: stay alive.

Then, suddenly, it was gone. One day she was living a hard but virtuous life with pain and death as next-door neighbors. Then, with the suddenness of a theater curtain being lifted, everything was transformed. There were railroads, hotels, sidewalks, electric lights, hospitals—and she was still wearing linsey, dipping candles, and watching for Comanches. It was too quick, too stunning. The sacrifices and cautions that had made her hard, tough, and successful as a wife and mother were useless. She was laughed at for habits which, a decade before, had kept her and her family alive. So she lived out her years in a daze, never comfortable in the new civilization.

GRANNY WAS SMALL BUT GNARLED AND HEAVY WITH strength. She worked incessantly because work was part of the chemistry of her blood. Idleness was the devil's workshop, she said, and if you stayed around her the devil seldom got a chance at you. She was born to a world where you worked for everything you got, and everything you got you got for yourself. To do things any other way was immoral. An old-fashioned quilting frame hung by pulleys from her bedroom ceiling to the day she died, lowered for those increasingly rare visits by other ancient quilters. She insisted on making batches of lye soap and soaking corn for hominy. I helped her build an ash hopper to use in making lye for both processes. The soap was harsh, cutting a young boy's skin within a millimeter of the living bone, but its clean smell can't be replaced by detergents in my memory.

Ambrose H. Cole was a dashing Lothario when he married Maude Craghead in 1897. His affection was generous enough to include his mother-in-law and Maude's pet jackrabbit in the newlyweds' household.

Twice a year she had me help her gather dried broomweed so she could bind it to a stick and make something she called her yard broom: on the frontier there were no lovely lawns of Bermuda or San Augustine grass. Your yard was dirt, swept clear with a yard broom. And she sulked for twenty years having to do ironing with an electric iron, until one of my uncles scoured the secondhand stores and found her an old charcoal-burning iron: of course it was hot and smelly, and of course it weighed ten pounds—but it was virtuous. Now, at the time I was growing up under her tutelage, laundry soap, bought at Mr. Rogers's store next door to us, was cheaper, hominy in cans was much simpler to buy than make, factory brooms were sturdier, and the advantages of an electric iron past numbering—but her frontier instinct demanded she be as self-sufficient as possible, and those were the self-sufficiencies instilled and installed in her heart.

Her speech bristled with threats and was dark with disaster. "Not fit to shoot, let alone scalp," she would say of some man

Maude Craghead was twelve when this photograph was taken, showing her holding a poem that she had composed. The author, her grandson, says that she was a poet all her life. Maude Craghead Cole died in 1961 at the age of eighty-one.

she considered worthless—usually the husband of some female descendent. "If I was a man I'd kill ye," she growled when outraged, and "Plague on it all," was a constant invective, pronouncing plague to rhyme with "flag." Nearby towns were always referred to as settlements.

Telephones were an especial annoyance to her. She was never persuaded that long distance conversations might be carried on at the same voice level as local calls, and when the French sets, as they were called, were introduced, she invariably tried to talk into the earpiece or listen at the mouthpiece, and would berate whoever was on the other end for not talking up. It took her years to stop jiggling the hook and trying to get "Central" when making a call on the dial phone. Even the sun served her independence. If you told her the time and she didn't believe you, she would look up at the sky and snort, "I know better."

She dipped snuff from the age of thirteen, massaging it into her gums with a peach-tree twig, for which I was often commissioned to go clip her a supply. But there was no quicker way for a woman to draw her scorn than to smoke a cigarette in her presence. She was a staunch churchgoer, one of those to whom the only excuse for missing a Sunday service was death, or at least, a broken leg. Another of my tasks, as a boy, was to arise early on Sunday and "walk Granny to church," a pilgrimage of nearly two miles each way. She wanted to be early enough to get her accustomed seat in the amen corner where the ancients sat. Also, she was of the South Southern; she never forgot and she never forgave "The North." The only allegiance she gave the federal union was to lick a postage stamp.

Ironically, it was her ill-fated marriage to Campbell Longley that brought her, years later, the only security she ever knew: a pension from the State of Texas for his services in the war of independence from Mexico. Her pension became Granny's most jealous possession as she grew older, and she frequently threatened to move off and "live on my money." The payment was $12 per month.

When Texas celebrated its centennial of independence in 1936, she became a mildly famous figure because she and two other women were the last surviving widows of revolutionary war fighters. (She lived to be the last.) The big Centennial Exposition at Dallas set aside a day in their honor, and the Governor had two of the old ladies as guests. It was too much for her frontier soul. She hadn't done anything to earn it but live a long time. On the frontier, staying alive was not earning. The dazzle of the affair seemed to take the temper out of her like an old buffalo knife dropped in the fire. She quit spading the garden and she gave up her cow and her private-yard of chickens, which she had kept, city ordinances to the contrary. When I departed to go to college, she had no companion left at home but our old German shepherd dog, Tinny. I was in China with the Navy when the family wrote that Tinny had died. I knew my frontier granny was not long to follow.

She went quietly, her last days spent visiting with friends in some far-off settlement. Her talk was of quilting and crops, preparing for winter, and clearing new acres for spring planting. The ashes of Hiroshima were already cold, and commercial television was battling her Indians when she passed on. A new generation was rubbing its eyes, startled and unbelieving that a mushroom cloud had wiped out all frontiers in a boiling blast. Granny left at a good time.

A. C. Greene *is the author of several books, and his writing has appeared in numerous publications. He has been a book reviewer and essayist on the MacNeil/Lehrer NewsHour, and his "Texas Sketches" historical column appears in the* Dallas Morning News.

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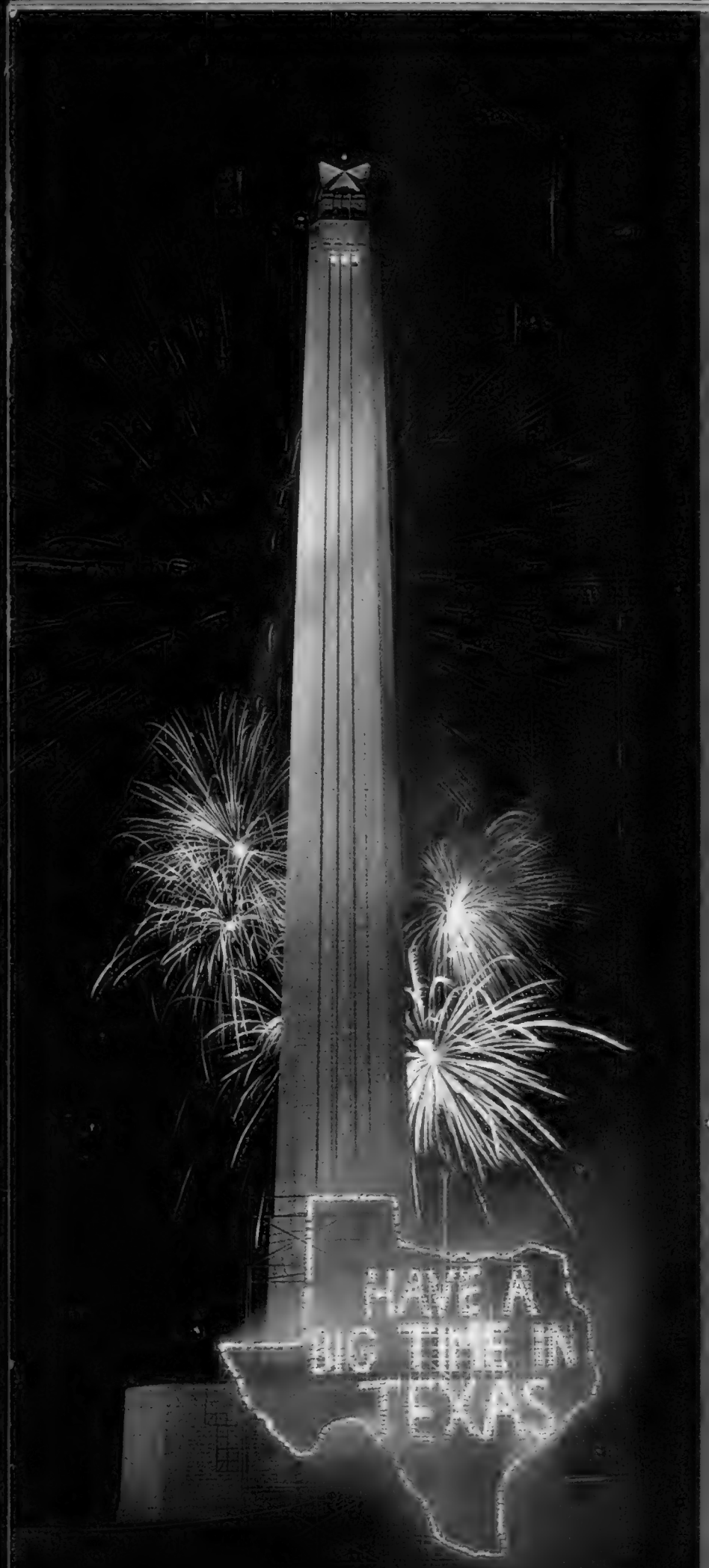

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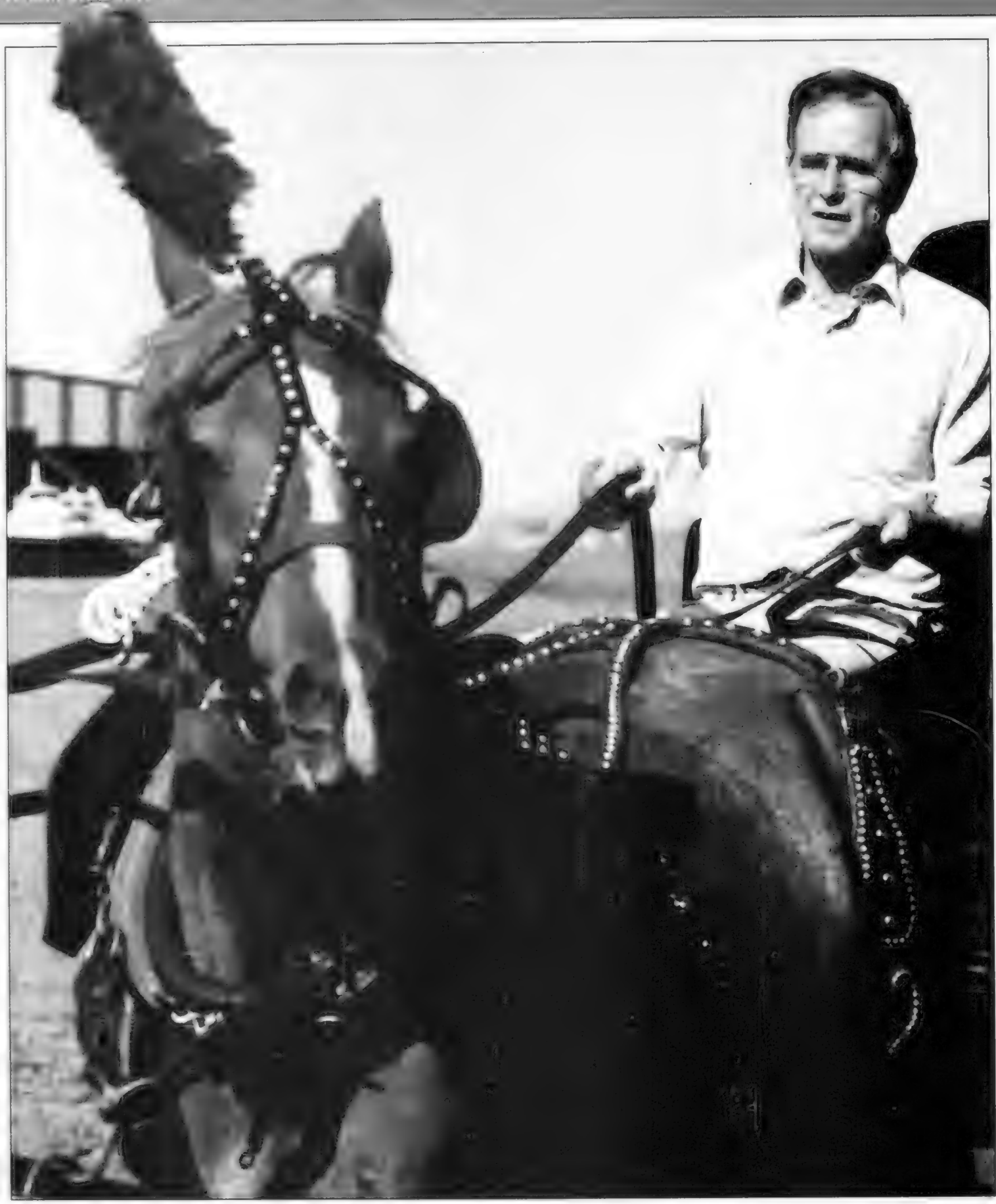
Vice President George Herbert Walker Bush at the age of 18 poses with his horse, Outlaw, at the Greenwich Country Days School in Greenwich, Connecticut, in 1942. Bush was a member of the school's "Cowboy Band" and played the trumpet while riding Outlaw.



Texas 1948:

Some Fond Memories

Oil wells and a shotgun house in Odessa

by Vice President George Bush

LUCKY FOR ME, THERE WASN'T MUCH ATTENTION PAID to résumés when I arrived in Odessa, Texas, in June 1948. Otherwise, I wouldn't have been hired for my first job. Nothing in my education or experience had prepared me for working in the Ideco company supply store. All I had going for me was an understanding boss and a willingness to work hard and learn the business.

My wartime service as a Navy aviator had introduced me to Texas. I had spent five months in Corpus Christi getting my wings before being sent to the Pacific. Wartime flying was what might be called a maturing experience, but in my first peacetime job in Odessa, at age twenty-four, I found out pretty quickly that I was still considered wet behind the ears. While my Yale education might have meant something back East, it wasn't much help when it came to giving a pumping unit a fresh coat of paint in 104° West Texas summer heat.

I was a young man who had taken Horace Greeley's advice and gone West. There were some young folks from the East who had moved to Midland in the 1940s, but not too many had come to Odessa. Midland was the town for oil deals and exploration.

A few years later we would live in Midland, and I would go into the oil business there with Hugh and Bill Liedtke and John Overby. We called our company Zapata Petroleum, and our big find came at Jameson Field in Coke County. At least, it was big for us. Jameson Field produced 130–140 wells, and it's still producing today. It was my big break in the business world, the thing that permitted me to finance our kids' education and gave me the financial base to risk going into public life.

But working in Odessa *in 1948* for Ideco—the International Derrick and Equipment Company—my job was to help sell supplies for oil drilling. That, along with taking care of inventory and doing the handyman jobs a company trainee was called on to do.

My boss was a down-home Texan named Bill Nelson, Ideco's district manager. In the Navy I had a lot of bosses, but none quite like Bill. I remember him standing there in a sweat-stained hat, leaning on the store counter while he talked. Actually, it wasn't talk, because Bill was the kind of person who didn't say too much unless he had something on his mind. He just sort of grunted—or so it seemed to me at first. But once you got to know him, that gruff exterior melted away, and he was about the best mentor and friend a young man could hope for. Whenever I think of the classic Texan—the kind of people who were shaped by and in turn helped shape the character of the West—Bill comes to mind.

One of the first things Bill taught me was the language of my new trade. He explained that our company sales line could be summed up by what he called "soap, rope, and dope." Soap was used by our customers to clean the drilling rigs. Rope was wire line used for hoisting. And dope was what they called the stuff that drillers put on the threads of drill pipe, tubing, and casing.

Along with Bill, our store manager Leo Thomas helped break me in not only on the trade talk but the ways of the region. I remember when, at the end of the year, I was introduced to the custom of the West Texas Christmas Eve party. It began early afternoon, when Ideco customers and our friends started trooping into the store to join us in a cup—or two, or three—of preholiday cheer. Naturally as the new kid on the block, I felt I ought to be neighborly; so, I tried to keep up with some of the old hands from the oil fields, cheer for cheer. That was a mistake. My preholiday cheer ended with Leo carrying me home in back of his pickup truck.

At least, that's the way my wife, Barbara, has told the story over the years, and I have to take her word for it.

But learning the trade talk *and customs* of the oil fields was only the beginning of my education as a young arrival in Texas. I should say *our* education, because Barbara was as determined and eager as I was to make our move to the West a success—to settle in Texas and make a home for ourselves and

The boys in the oil fields can outdo anyone in colorful language.

George Bush's first job was in Odessa, Texas, working for Ideco, in the store shown below. His duties took him across the oil fields where he sold "soap, rope, and dope"—products used in the drilling process.

COURTESY MRS. GEORGE BUSH

our infant son, George. We had both been brought up by close, loving families, but while I was still in the service, we decided that when the war was over we would strike out on our own, in a new and different part of the country. We were independent young people who wanted a challenge. A lot of things have changed over the years, but Texas is still the kind of place that attracts independent young people looking for challenge and opportunity.

I GOT THE JOB AT IDECO AFTER INTERVIEWING AT THE Cleveland, Ohio, headquarters of its parent company, Dresser Industries. The way it was put to me, Texas and the oil business would be growing in the postwar years. Not just growing, but booming. The East represented the status quo, but Texas and the West were America's future—the direction the country's economy was headed. That was all I needed to hear, though the truth is that when I was told of my assignment to Odessa, I had never heard of the town and didn't know what part of Texas it was in. I—we—had a lot to learn.

Our first house in Odessa was on East 7th Street. It was a shotgun box with a wall across the middle dividing it into two apartments, on an unpaved street. We had a small kitchen and one bedroom. There was no air conditioning, of course, but we did manage to get hold of an old water-drip window unit that could draw some cool air into the room. To put it mildly, the place wasn't much in the way of a luxury apartment, but coming out of service, I didn't have the bank account to be too finicky. Besides, we had indoor plumbing, which was more than could be said for most of the houses on East 7th Street back then.

Oh, yes, our indoor plumbing arrangement—that does bring back memories. We shared the bathroom with a young lady who had a very active social life, especially after the sun went down. The wall dividing our apartments wasn't too thick, and we could hear her entertaining all kinds of folks. Men kept arriving and departing, and the toilet kept flushing, all night long. It was, in Dan Jenkins' phrase, "Life its ownself." But let it be said that in the daylight hours our young bathroom-sharer was as quiet and peaceful a neighbor as we could ask for.

Another thing that stands out about those early years in Texas were the sales trips I took, driving to the oil fields. Having been in the Navy, I thought, by the time I arrived in Texas, that I'd heard the limit in tall tales and salty wit. But I was wrong. The boys in the oil field could, and still can, outdo anyone in colorful language. It sort of went with the territory, like the colorful names of the towns I traveled through on my sales route: Pecos, Lubbock, Abilene, Big Spring, Rankin, Muleshoe, Wink and—the fellow who named this one had it

(Upper left) ***Young George W. Bush plays in his swimming trunks in front of the first Bush home in Odessa—"a shotgun box" on East 7th Street.*** (Upper right) ***Mrs. Barbara Bush poses with George W. on an afternoon at the park.*** (Left) ***At a family gathering in Houston during the Christmas holidays in 1979, the Bushes show off their handsome children, grandchildren, and daughters-in-law. Back row: Marvin Bush; Jeb Bush with son George P.; The Vice President; George W. Bush; Laura (Mrs. George W.) Bush. Front row: Columba (Mrs. Jeb) Bush with daughter Noelle; Dorothy Bush LeBlond; Mrs. Bush; Neil Bush.***

ALL PHOTOS THIS PAGE COURTESY MRS. GEORGE BUSH

When you passed a car coming the other way, everyone would wave.

George Bush is shown in the cockpit of a TBM Avenger, in the Navy's VT-51 torpedo squadron based on the USS **San Jacinto** *in the Pacific during World War II. In September of 1944, Bush carried out a bombing run over the Bonin Islands while his plane was ablaze from antiaircraft fire. After bailing out at sea, he was rescued by the submarine* **Finback.** *For this mission, Bush was awarded the Distinguished Flying Cross.*

COURTESY OFFICE OF THE VICE PRESIDENT

right—NoTrees. A high point of my workday on the road would be stopping in some small town for chicken-fried steak, chili, or a cold beer, along with conversation. Small talk was usually about how things were going in nearby oil fields, or about the weather, or about football, which I learned was a year-round topic of conversation in Texas.

People were friendly in Texas back then. They still are. A psychologist would probably say it had something to do with the loneliness of moving along vast expanses of land without seeing anything but tumbleweeds and roadrunners. But whatever it was, you'd never pass a car coming the other way without waving and getting a wave in return. There was a feeling of community, even with people you hadn't seen before and probably wouldn't ever see again. There was an unspoken community code that had to do with the value of a person's word. More often than not, a handshake was all that was needed to conclude a business deal.

But nothing brought out the feeling of community among Texans like football in the fall. I had played baseball and soccer in college and knew how intense athletic competition can get, but Barbara and I had never experienced anything like the fever that took over Odessa during the football season. It was more than a game, it was a total experience. There were overflow crowds on Friday nights for high school games, and whole towns would travel by caravan to neighboring towns to settle bragging rights for the coming year. When the Odessa Broncos took on Abilene or San Angelo or Midland—especially Midland—there wasn't much point trying to talk about anything else either twenty-four hours before or twenty-four hours after the game.

All this was different for Barbara and me. Like millions who had come West to start new lives before us, and like millions who have come since, we had a lot to learn about the customs of our new home. But learn we did, because that, when you got right down to it, was what we had come to Texas to do—to shape our own lives and bring up our kids in a land of fresh challenge and opportunity.

That was nearly forty years ago. Our kids are all grown now, and we have grandchildren who've been born and brought up as native Westerners. In the years that followed, Barbara and I, along with our growing family, moved first to Midland, then to Houston. But we're not likely to forget that it was in that hot summer and autumn of 1948, living in that shotgun house on that dirt road in Odessa, that we went through the rites of passage—from being newcomers adapting to new ways, to becoming members of the community, in heart and spirit. Not just the Odessa community, but the larger community we had joined: We became Texans and, as my boss and friend Bill Nelson used to say, proud of it.

"See it, lad. Live it.
There'll never be its
like again, not in our
time nor any other."
-Matt Brennan in
Louis L'Amour's Silver Canyon

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ANDY WARHOL MEETS SITTING BULL

To select images and decide upon their final treatment, Andy Warhol made numerous studies for his latest portfolio, "Cowboys and Indians," which contains ten serigraphs, each 36" x 36" printed on Lenox museum board. This wash drawing of Sitting Bull is a study, part of the process in arriving at the finished serigraph.
(Opposite) *Artist Warhol is pictured at the Museum of the American Indian in New York City where he examined Indian artifacts to make selections of subjects for his new portfolio. He is shown with his Polaroid Big Shot Camera, ready to photograph a Mimbres bowl.*

PHOTO BY EDMOND GAULTNEY

Pop artist guru celebrates cowboys and Indians

by Alvin M. Josephy, Jr.

All images by Andy Warhol

NEW YORK, OCTOBER 1985. I'M IN THE BACK SEAT OF a sleek Mercedes, sitting beside the internationally famous Pop Artist, Andy Warhol, known for his deadpan paintings of soup cans, Marilyn Monroe, and other symbols and icons of modern-day American culture. And we're talking about Sitting Bull.

Andy—as everybody calls him—is on a mission. With a retinue of his art and business associates, we're driving across the Bronx to visit the greatest collection of Indian artifacts in the world, housed on crowded shelves in the little-known storage warehouse of New York's Museum of the American Indian. There, Warhol will pick out and photograph several objects for a new portfolio of ten silk-screen prints he will issue during 1986 under the title "Cowboys and Indians." Selling for $15,000 each, the portfolios will be limited to 250 copies and will be shown in public exhibits at museums in New York and Washington. We are talking about Sitting Bull, because one of the ten subjects will be the great Hunkpapa Sioux holy man who opposed General Custer at the Little Bighorn.

There is something incongruous and intriguing about Andy's new project. Though he owns a collection of Northwest Coast Indian art, he is not popularly associated with the American West and Indian or Western subjects. He is the culture hero of a slice of the effete East, of chic Park and Fifth avenues and their fashionable and monied jet and discotheque sets. A personification of what's "in," often shocking and blankly enigmatic in his newness, he both feeds upon and establishes the latest fads and styles of contemporary life.

And yet, with Sitting Bull and the other "Western" subjects of his new portfolio, I have an awareness that he knows slyly what he is doing. "I'm as American as they come," he has said, which, among other things, means he's a good businessman. Detractors like to point out the obvious about him: he works the media with purpose for all that it's worth. With care and deliberateness, he nurtures his image as a superstar because it all adds up to making money. Perhaps as some say, he cons the gullible, the superficial, and the present-day yuppie types. But that's now beside the point. He's one of America's great artists, and he's doing Sitting Bull.

Physically, Andy seems to me as slight and airy as a feather. Fifty-seven, born of Czech parents in Pennsylvania, he is soft spoken, still boyish-looking, and kindly to the point of innocence—a mannerism said to be as well cultivated as a trademark. His silvery, Dutch-cut hair is tousled, his skin is chalk-colored, and he wears pink-rimmed plastic eyeglasses and white jogging shoes. All else is dramatically black: long, loose-fitting jacket; high, turtlenecked jersey; floppy pants drawn tightly around the ankles. He carries a black backpack lettered in gold, "West Point USMA."

At his four-story, tan-brick studio, an old Consolidated Edison power station on Manhattan's East 33rd Street, I had seen sheafs of trial prints of two of his subjects for the new portfolio—James Earle Fraser's 1913 Indian head, buffalo nickel and General Custer. As with all his subjects, Warhol had worked from photographs, producing various drawings of them, and after making silk screens, had printed each of them in a host of different color combinations—some bright and blazing, others gold, silver, and muted tones. He had still to select his final versions of those prints. Other subjects in the portfolio would include Buffalo Bill, Annie Oakley, an Indian woman, perhaps with a child, possibly an "outlaw wanted" poster and a Western movie star, and, of course, Sitting Bull, and objects from the Indian museum where we were going.

During the drive, I kept thinking of Sitting Bull, whose Sioux values and deep spiritual traditionalism stood for everything opposed to the materialistic, acquisitive culture of our present-day society.

"What kind of a statement do you have in mind with this portfolio—what do you want to say about the West or about Indians?" I asked Andy.

He hesitated, as if he had never thought about it. "I guess,"

The above images of General George Armstrong Custer are all original trial proof serigraphs. Posed like the famous Mathew Brady photograph taken in May of 1865, the Custer image is a foil for the preceding one of Sitting Bull, who bested the General at the Little Big Horn .

he said finally, "we're just trying to remind people that Indians were around. You know," he added, "everybody is sort of part Indian and so proud of it—I mean, they just like the idea of being part Indian."

I wanted more. I thought of the proud old holy man, exploited by Buffalo Bill in the Wild West Shows, then murdered during the tragic Ghost Dance excitement on a bitterly cold December morning in 1890. I had visited the scene of the awful killing two years before—1,500 miles and a whole world away from Park Avenue—where Sitting Bull's crude log house had stood on the cottonwood banks of South Dakota's Grand River near the lonely, impoverished Sioux village of Little Eagle. They had dragged him out, the defiant Indian patriot of the Little Bighorn, a menace to the White man's values, and knifed him to death while his people watched in horror in the icy gray dawn.

"You know, Sitting Bull was murdered," I said to Andy.

He looked surprised. "Oh, really?" he said. He thought a moment, then asked unbelievingly, "He was pretty famous, and they killed him anyway?"

I told him the details of what had happened and explained that Sitting Bull had died for his beliefs. With Warhol, I recollected, one can never know, but I was sure that it was all new to him.

Soon, we pulled up at the museum's building. Able curators helped Andy and his master printer, Rupert Jansen Smith, photograph artifacts arranged against a white background: Tlingit and Kwakiutl masks from Alaska; painted Mimbres pots; a Crow Indian shield; Pomo feather baskets from California; dazzling Navajo blankets; an ancient wooden Kachina figure; and other superb and meaningful Indian objects from the past. Andy hopped around with his long Polaroid camera and was impressed and pleased; later, two or three of the subjects would appear in his portfolio of silkscreen prints, and critics would appraise Andy's colors, designs, techniques, impacts, and content.

After lunch the artifacts and cameras were put away, and we left the building. I said goodbye to Andy and drove off in another car with Edmond Gaultney III, the youthful co-publisher of the new portfolio. As we headed back to Manhattan, I was still thinking of Sitting Bull, of what Warhol would do with him, and of the yuppies and others who would come to own the new image of this Native American martyr.

Alvin M. Josephy, Jr., *is the author of a number of books on Western and Indian themes. His most recent work is* Now That the Buffalo's Gone.

The James Earle Fraser 1913 Indian head—buffalo nickel is portrayed in these original trial proof serigraphs. Among other subjects selected for Warhol's portfolio are Indian Mother and Child, Buffalo Bill Cody, Navajo Medicine Man, and Cowboy movie hero.

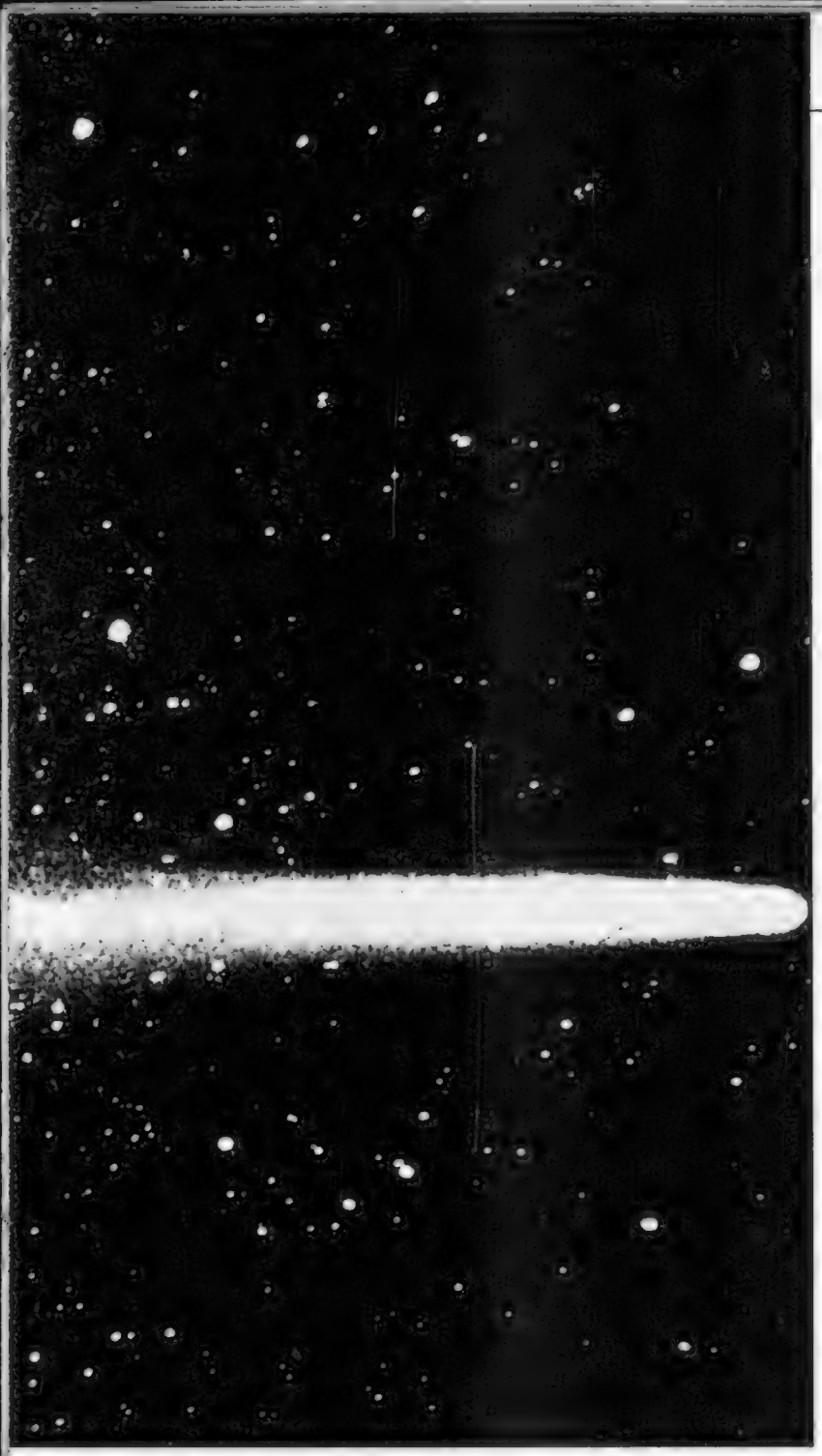
Halley's Comet, 1910

PHOTO FROM LOWELL OBSERVATORY

MR. HALLEY, YOUR

Comet mania from doomsday to tee shirts

by O. Richard Norton



the most famous of comets falling toward the sun. The countdown had begun. Halley's Comet was returning.

Halley is the only bright comet known to return to the sun. It is a so-called *periodic* comet whose orbit sends it sunward every seventy-six years, curiously a measure of the average lifetime of us humans. This year it's our turn to view this most celebrated of celestial events. Halley has faithfully returned to the sun every three-quarters of a century for over 2,000 years of recorded history. The earliest possible sighting for which we have any reliable record was a Chinese report of 240 B.C. It

Montezuma, emperor of the Aztecs in the early sixteenth century, observes with alarm the appearance of a bright comet (not Halley's). He considers this apparition a symbol of doom and bows to the invading Spaniards.

PAINTED BY LYDA SIGLER, AFTER FRAY DURAN'S SIXTEENTH-CENTURY ATLAS

COMET HAS ARRIVED

NINETEEN FORTY-EIGHT WAS A YEAR MANY PEOPLE will remember for a lot of reasons. It saw the beginning of the Berlin airlift, the proclamation of Israel as a nation, the fall of Czechoslovakia to the Communist bloc, and the surprise defeat of Thomas Dewey by Harry Truman in the election of the thirty-third American president, to mention only a few. Some of those important happenings still have lasting effects on us today. But the effects of an obscure event of that year will make top news in 1986. At the time, it went unnoticed, known only to a few privileged people around the world: nineteen forty-eight was the year that Comet Halley reached its furthest point from earth out beyond the orbit of Neptune. Then it began a slow turnaround that once again sent definitely was seen in 87 B.C. by the teenaged Julius Caesar and was once again recorded by the ever-persevering Chinese astronomers that year.

We can account for most of Halley's returns in the historical record, and several of these apparitions coincided with noteworthy historic events. Although the European astronomical record is lean at best during the Middle Ages, one particularly graphic record does stand out in this period. Halley made a spectacular appearance in the spring of A.D. 1066 just a few months before the invasion of England by William, Duke of Normandy. In that year of the comet, the English king, Harold, met his death at the Battle of Hastings. This history was embroidered on a 231-foot-long linen tapestry perhaps

COURTESY SCIENCE GRAPHICS

This section of the Bayeux Tapestry, which chronicles the invasion of England in 1066 by William of Normandy, shows Halley's Comet above the palace of Harold of England.

commissioned by Queen Mathilde, wife of William, a few years after the decisive battle. It was produced by artisans from the French town of Bayeux in Normandy. The artisans of the Bayeux Tapestry did not fail to link the comet's appearance to the death of Harold, for plainly seen is a troubled Harold listening as an advisor tells him of the dreaded sign in the heavens, while the common folk point in fear at the comet over the palace. Inscribed above in Latin are the words, "They marvel at the star."

Through the centuries the appearance of comets took on a mask of dread and foreboding to the superstitious and ignorant. Comets became a sign of impending disaster. It seemed so obvious. Didn't a great comet appear in A.D. 66, foretelling the Roman suppression of a great Jewish revolt in Jerusalem in 70? And didn't a comet again appear in 451 as a bad omen for Attila the Hun who was subsequently defeated that same year by Roman armies? In both cases, this was Halley's Comet. We have already mentioned that the artisans of the Bayeux Tapestry considered the appearance of Halley's Comet before the decisive Battle of Hastings in 1066 an omen of impending death for Harold, King of England. Also, in the western hemisphere the sighting of a comet struck fear in the hearts of people. The Aztec Emperor Montezuma shared Harold's fear of comets and after viewing a great comet (not Halley) is said to have fallen into a deep depression which aided the self-fulfilling prophecy of doom at the hands of the Spanish conqueror Hernando Cortez in 1520.

The world had to wait another two centuries before the superstitious cloud was lifted from these celestial wanderers. In 1682, the great comet again made an appearance. This time it was observed carefully by a young English astronomer and friend of Isaac Newton. His name was Edmund Halley (probably pronounced Hawley in those days). Halley was aware of Newton's work on the Laws of Motion in which he describes the motion of all celestial bodies in terms of a universal force called gravity. Halley wondered if the motions of comets were governed by the same gravitational forces that control the planets. For eighteen years Halley struggled with Newton's mathematical concepts. Finally by 1705, Halley had shown without question that twenty-four comets observed over the preceding few centuries were indeed controlled by the sun's gravity.

But an even more profound fact emerged from the maze of calculations. Three of these comets, ones that appeared in 1531, 1607, and the one that Halley observed in 1682 all seemed to travel almost identical orbits about the sun, and they appeared in the skies every seventy-six years. Could these be one and the same comet on a closed elliptical orbit that carried it beyond the most distant known planet only to return it to the

sun every seventy-six years? It was this thinking that led Edmund Halley to make his famous prediction of the return of this comet in the year 1758. Halley did not live to see the great comet return, but return it did, right on schedule, sighted first by a farmer in Germany on Christmas night in 1758. Ever since that sighting, Edmund Halley has been immortalized by the most famous of comets that bears his name. It returned again in 1835 and was last seen in the spring of 1910.

NOW YOU WOULD THINK THAT BY 1910 OUR KNOWLedge of comets would have discounted any lingering superstitions. With a few exceptions it did, but oddly, our newly found abilities to analyze the composition of comets led to near panic when astronomers announced to the world that the earth would pass through the tail of Halley's Comet. Analyzing the light of the tail showed the presence of, along with harmless substances, deadly cyanogen gas. The astronomers assured a leery public that the gas was far too tenuous to poison the earth's atmosphere and all the inhabitants therein. But lingering doubts produced a field day for the fly-by-night salesman. Two men in Texas were arrested by the sheriff for selling comet pills that were supposed to protect people from the "deadly vapors" of the comet. But the people really wanted to buy the comet pills and made such a fuss outside the jail that the sheriff was forced to release the salesmen.

People were seen walking the streets wearing gas masks while one group in Oklahoma, called the Followers of the Select, were apprehended by the police as they were about to sacrifice a young woman to the comet. Comet mania was in full swing and the business world had a field day. There was comet soap, comet perfume, comet cigarettes, and you could dance to the comet rag. Among society's elite, there were all-night "farewell to the earth" parties, and of course, there were the usual suicides to the comet. The great American author Mark Twain had a special reason for interest in Halley's Comet when he wrote:

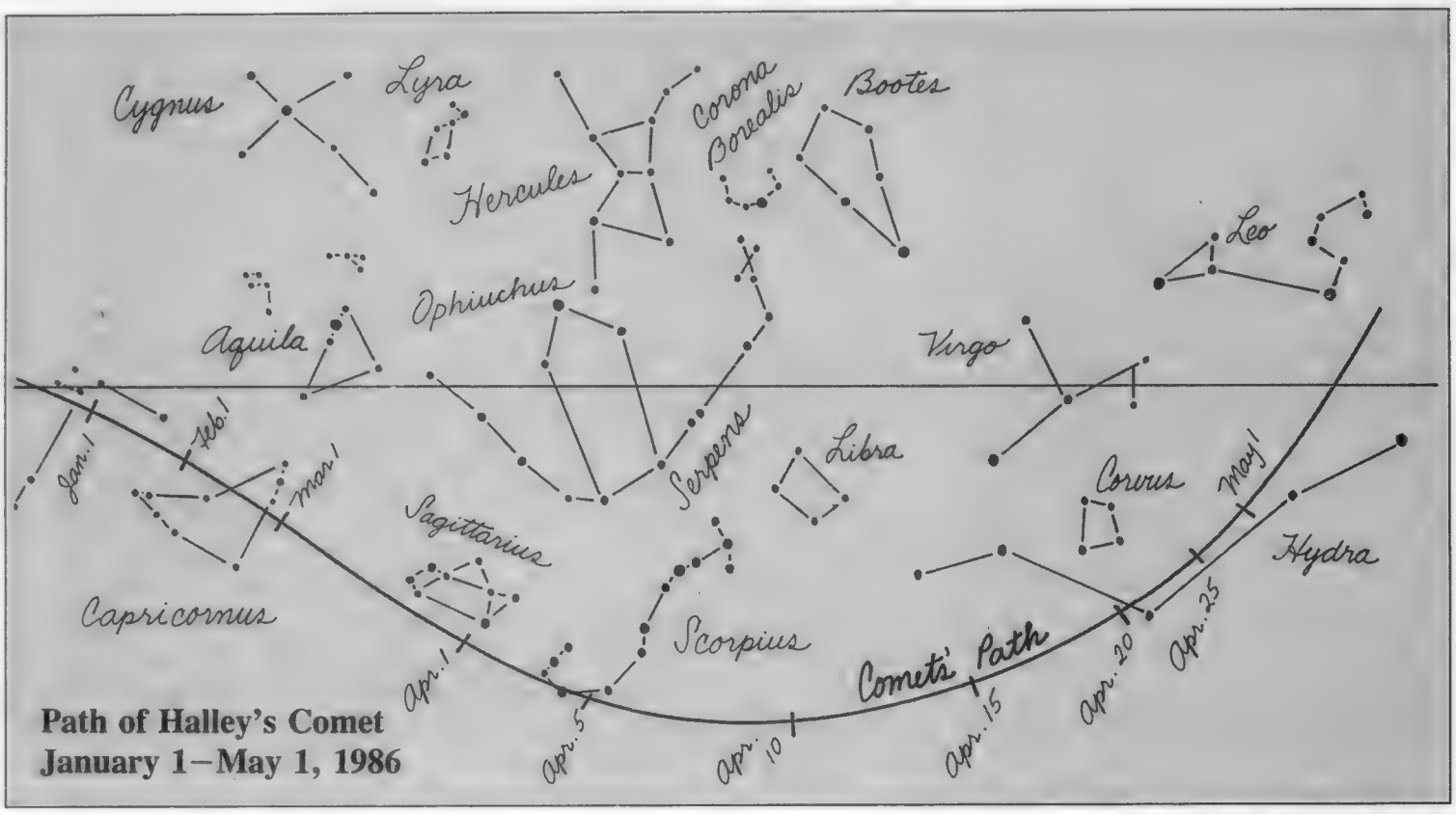
> I came in in 1835 with Halley's Comet. It's coming again pretty soon, and I expect to go out with it. It'll be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt, "Now here are two indefinable freaks. They came in together. They must go out together." Oh, I'm looking forward to that!

On April 20, 1910, Halley's Comet reached its closest point to the sun. The next day Mark Twain was dead.

Now our generation awaits, admittedly with some nervous anticipation, the appearance of the great comet. Already the Halley Hype has begun. You can buy charts showing Halley's path among the stars, or you can buy Halley's Comet tee shirts and baseball caps. How about a commemorative bronze or silver medallion? Then there are cruises to South America, Australia, or New Zealand to see the once-in-a-lifetime event at best advantage. Times haven't changed much. But let's brush all these preliminaries aside and take a careful look at the coming appearance of Halley's Comet to see just what we can expect of the Lord of Comets.

First, arm yourselves with binoculars, not telescopes. By now you probably will have seen the comet low in the southwest after sundown. It was actually spotted with binoculars just south of the Pleiades in Taurus back in November (see the November/December issue of AMERICAN WEST). As it approached the sun, its brightness increased rapidly until it became a naked eye object by the end of December. The star chart with this article shows Halley's path among the stars with the dates marked. By the end of December it was exactly on the celestial equator south of Pegasus and in the faint constellation of Aquarius. Notice that the path follows closely the band of the zodiacal constellations. In January, you should be able to see a short tail forming if you use your binoculars. Remember, binoculars have a much wider field of view than a telescope so that you will be able to see much more of the comet at one time in binoculars than with a telescope. By the end of January, the comet will become lost in the evening twilight. Halley rounds the sun in February reaching its closest point to the sun (perihelion) on February 9. It remains hidden by the sun's glare until the last few days of February. It has then moved to the west of the sun and rises about one and one-half hours before the sun in the southeastern sky. Through the next two months the comet brightens and its tail lengthens. Since the comet is moving away from the sun, its motion in the sky is westward, causing it to rise about ten minutes earlier each night.

By March 15, Halley lies between Capricornus and Sagittarius. Notice that its path is now carrying it steeply southward, which means that it will appear to move ever closer to the southern horizon through March and April, bad news for observers in the northern parts of the U.S. In fact, when the comet is at its best during the first two weeks of April, it will be below the southern horizon for everyone north of 40° latitude. The best view will be afforded to those lucky Australians and New Zealanders. (Perhaps there is something to those expensive cruises after all.) After April 10, the comet begins a slow climb northward through the constellations of Centaurus and Hydra and on into the spring sky. Then it will be visible both earlier in the evening and higher in the sky, but by this time it will have passed its closest approach to earth (April 11) and will be getting fainter rapidly. Regardless, you should be able



DRAWN FOR AMERICAN WEST BY DOROTHY SIGLER

to follow it with binoculars until well into May, as it makes its way out of the inner solar system.

THE DESERTS OF THE SOUTHWEST ARE THE PRIME observing sites for Halley in March and April 1986. Here are some observing hints for the best possible viewing:

1. Find a site at least twenty to thirty miles *south* of a major city like Tucson so that city lights do not interfere with observations.

2. Select a location with a good southeastern and southern horizon so that mountains, trees, and the like do not hide the low-lying comet. A mountain top with a good southern horizon would be ideal.

3. If you can't see the Milky Way from your location, you will probably not see the comet, since the comet will probably be no brighter than the Milky Way.

4. Use your binoculars for the best views of the head and tail of the comet. Purchase a binocular support from your local camera store and mount the binoculars on a tripod. This will keep the binoculars and image steady and will prevent arm-muscle fatigue.

5. Don't observe when the moon is visible. Its brightness will seriously affect your view of the comet. Refer to the Moon Interference Chart for the best observing times.

6. If you want to take a picture of the comet, you will need a tripod and cable release. A four to five minute time exposure using the fastest film and widest aperture will be necessary. The stars will show short trails due to the earth's rotation if your camera is stationary.

Moon Interference Chart

Dec. 30—Jan. 10	No moon problem
Jan. 11—25	Moon will interfere
February	Comet behind sun
Feb. 26—Mar. 6	Moon interferes in morning sky
Mar. 7—20	No moon problem
Mar. 21—26	Moon will interfere last two days
Mar. 27—Apr. 5	Moon will interfere first few days
Apr. 6—16	No moon problem
Apr. 17—25	Moon will interfere

Even though Halley's Comet will not be so bright or so spectacular as it has been in centuries past, still this is our single opportunity to experience this legendary space traveler. This time it is *our* comet. Let's make the best of it. Good observing!

O. Richard Norton *is an astronomer at the University of Arizona.*

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Shooting for Rain

Post Toasties king battled the Texas sky

by Brian McGinty

THE INDIANS DANCED FOR RAIN, THE FIRST SETTLERS prayed for it. Rain was a constant concern in the land west of the Mississippi, where precipitation was typically sparse, where summers were long and hot, where winds swept across the flat plains—rustling grass, bending trees, and raising loose topsoil into clouds of swirling dust.

When Charles William Post came to the Staked Plains of West Texas in the first decade of the twentieth century, he might have prayed for rain, as so many of his predecessors had done. But Post was an intensely practical man, a man who had as much faith in the principles of applied science as in appeals to the Almighty, an impatient man who wanted results when he wanted them, and not when it pleased the heavens to bestow them. And so Post did not pray for rain—he "battled" for it.

The idea that rain could be produced by "cannonading the sky" was not original with Post. As early as the second century A.D., Plutarch noted that "extraordinary rains pretty generally fall after great battles." Napoleon observed that rainstorms frequently followed encounters in which the play of musketry and cannons was heavy. The American capture of Mexico City in 1847 was said to have been followed by a downpour, as were numerous battles in the Civil War. C. W. Post was only a boy when the Civil War was fought, but years after, he remembered the concern that family members showed for relatives who were wounded in battle. "They knew," Post recalled, "that if the wounded lay out any length of time, they were always drenched with rain."

The government had enough interest in the possibility that rain might be induced by violent concussion of the atmosphere to conduct a series of experiments on the question in 1891. Sticks of dynamite were sent up on kites and balloons and exploded in the sky over West Texas. But the results were not impressive, and scientists generally scoffed at the whole idea.

C. W. Post was not daunted by the scientists' skepticism. "I am not so much interested in the scientific as the practical side," he confessed. "I am more engrossed in the results than the method."

As a gifted inventor and merchandiser, as a man who had single-handedly changed the breakfast habits of tens of millions of Americans, persuading them to forsake their traditional coffee and porridge for "Postum," "Post Toasties," and "Grape-Nuts," Post had good reason to brag of his interest in results. He was one of the wealthiest and most influential men in the United States when he came to Garza County, Texas, in

1906, bought more than 200,000 acres of land, and announced his intention of creating "Post City," a planned community of merchants and small farmers.

Post City was a fine idea. But there were problems. The community was located in a remote section of West Texas, far from the nearest rail connection. There were no trees in the vicinity, and the only local building material was a native sandstone that was costly to quarry and shape. Most important, there was precious little rain in Garza County. If Post could bring water to his land, its value would increase dramatically. He dug wells, laid pipes, and built reservoirs, but he found that irrigation was much too expensive for a ranch as large as his. Rain, he concluded, was the only practical answer—rain that could be summoned when and where it was needed, turned on and off, so to speak, like the water in a tap.

In 1910 Post fired the first salvo in what became a four-year-long "war" for rain. In the spring of that year, from his headquarters in Battle Creek, Michigan, he wrote his managers in Texas, telling them to ready a series of kites and to load them with sticks of dynamite. The cereal king was in Post City in May to watch the first "rain battle." The kites bobbed about uncertainly, and when some of the lines became tangled, one or two came close to crashing. Then, quite unexpectedly, a heavy rain began to fall. Before a single "shot" was fired, the first "rain battle" was won.

Post was eager to renew his "war" the following year. On June 8, 1911, as grain in the fields around Post City was beginning to shrivel, repeated explosions shook the Staked Plains. There were fourteen salvos in all, and more than 342 pounds of dynamite were exploded. But Garza County was as dry after the battle as it had been before.

Post was not discouraged. A second battle was followed by

Even after C. W. Post's battle with the sky, Main Street in Post City, Texas, still needed a horse-drawn water wagon to wet down the dirt road.

COURTESY SOUTHWEST COLLECTION, TEXAS TECH UNIVERSITY

a light shower, a shower that intensified the millionaire's resolve. "I want extraordinary attention given to this subject," he told his men in Post City, "for it means a very great deal to the country at large. . . ."

But the results were uneven. One battle was "shot," and the plains remained dry and dusty. Then another "encounter" was followed by a goodly shower. "Don't try to shoot in *groups*," Post admonished his managers. "Shoot each charge *alone*." Thinking that wooden towers would be better launching platforms than kites, Post ordered his men to build a string of them on the cliffs west of town. By February of 1912, the cereal king was so confident of his "rain generalship" that he wrote an article for *Harper's Weekly* detailing his experiments and expressing his firm belief that "artificial rainmaking by means of dynamite explosions will prove eventually a complete substitution for irrigation."

By 1913, Post had built a large magazine southeast of Post City and ordered his men to explode dynamite only when moist southeast winds were blowing. His new strategy was put to the test on August 12. For two hours and forty-five minutes a mighty battle raged in the West Texas sky. Windows in Post City trembled as chickens sought shelter under houses and cattle huddled together in frightened herds. When the "shooting" was over, there were some clouds in the sky, but there was no more than a trickle of rain.

"Shoot another battle for rain at once," the determined Post ordered. This time 100 three-pound shots were fired from the towers. Humidity was low when the battle began. But by midafternoon, clouds covered the sky, and by evening there was a drenching rain.

The rainmaker planned another round of "battles" in 1914—and a massive campaign to sell small farms in and around Post City. The sales campaign went ahead as planned. But the rain battles did not. On May 9, 1914, C. W. Post died at his luxurious winter home in Santa Barbara, California. Almost at once, his heirs began to reevaluate his rain "wars." There had been more than twenty "battles" in all. Several carloads of dynamite had been exploded at a cost of more than $50,000. And what were the results? A few rain showers—showers that might have fallen even without Post's "cannonading." The cereal king was a "believer," but his heirs were not. There would be no more rain battles at Post City.

But 24,000 pounds of dynamite still remained in an underground cache near Post City. The Post estate tried to sell it, without success. When the United States declared war on Germany in 1917, residents of the town, afraid that enemy sympathizers might use the explosives for sabotage, asked the estate for permission to destroy them. The permission was granted, and on April 17, 1917, a long fuse was attached to the cache, and it was blown to smithereens. It was the last—and the largest—of all the explosions that shook Post City, but it was not followed by even a trace of rain.

BIBLIOGRAPHIC NOTES

For a general review of Post's remarkable career, see *C. W. Post—The Hour and the Man* by Nettie Leitch Major (1963). The story of Post's West Texas venture is told by Charles Dudley Eaves and C. A. Hutchinson in *Post City, Texas* (1952). The rain "war" is detailed in "Charles William Post, the Rainmaker" by Charles Dudley Eaves, *Southwestern Historical Quarterly* (April, 1940), 425–437. Post's own story of his rainmaking activities is "Making Rain While the Sun Shines" by C. W. Post, *Harper's Weekly* (February 24, 1912), 8.

Brian McGinty *is a San Francisco attorney and writer with a special interest in Western history. See his "Mystery of the Eastern Connection" in* AMERICAN WEST, *November/December 1983.*

How To Have A Champagne Vacation On A Beer Budget:

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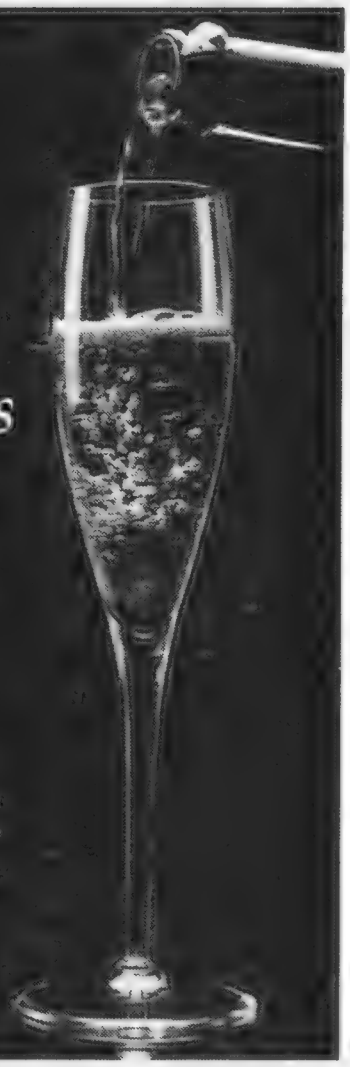

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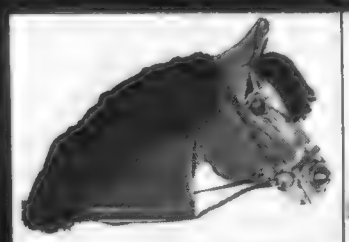

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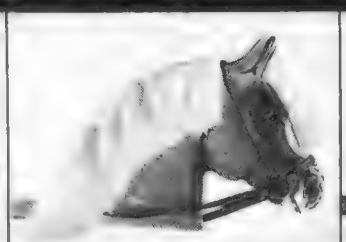

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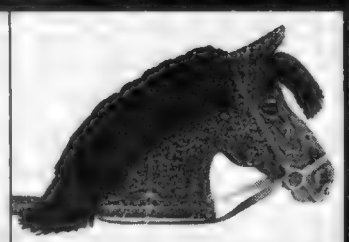

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1986 TEXAS SESQUICENTENNIAL TRAVEL CALENDAR

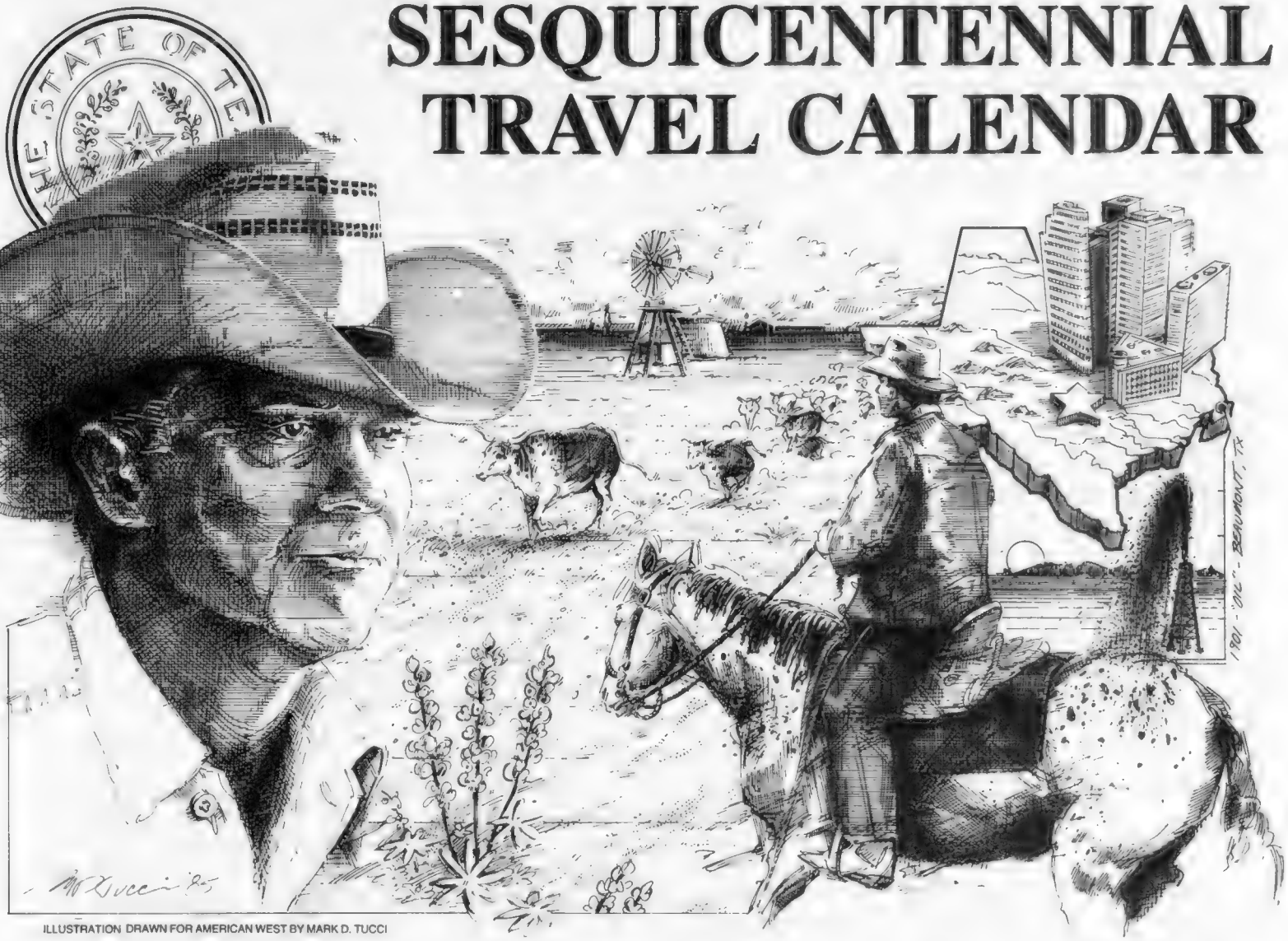

ILLUSTRATION DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

Nineteen eighty-six is the year to party it up in Texas. Come help celebrate the Sesquicentennial in towns big and small across the Lone Star State. From El Paso to Port Arthur, Texans will salute their heritage by letting loose with hoedowns, historical reenactments, trail rides, zany contests, and many more exciting events to mark the 150th anniversary of Texas's independence from Mexico. AMERICAN WEST invites you to discover the diversity of Texas culture and join in the year-round fun. Dates and details may change without notice; so, please check in advance using the telephone numbers listed for each event, or call the Texas Capitol Information Center at (512) 463-8586.

ABILENE

Apr. 12: Texas Academic Festival. Who turned into a pillar of salt? Find out when thousands of teenage Sunday school stars battle it out for scholarships in Abilene Christian University's statewide Bible Bowl. A History Fair, Texas Government Symposium, and Big Country Writing Contest are all part of this day for bright young Texans. (915) 674-2370

AMARILLO

Sep. 27: Adelaide Harmony Choir comes from "down under" to perform with the Amarillo Symphony Orchestra. 1986 marks a sesquicentennial for the mates in South Australia too! Listen as these sister states celebrate in song at the Amarillo Civic Center. (806) 373-7800

AUSTIN

Jun. 6–7: Tonkawa Powwow. The Tonkawa Tribe, a central Texas Indian tribe now living in Oklahoma, will be performing in celebration of their return to Texas. Other tribes will be invited to participate, with prizes awarded for the best dancing. The Tonkawa museum collection will be on display, and there will be demonstrations of Indian skills. (512) 837-1215

Nov. 1–16: International Gathering of the Scottish Clans. This annual event is being held in Austin in '86 to recognize Scottish influence on Texas history. Activities include pipe band performances, a golf tournament, beauty pageant, tartan ball, and much more. The highland games provide a grand finale on the 14–16. (512) 478-9383

TEXAS TRAVEL CALENDAR

BIG SPRING

Mar. 22–23: Rattlesnake Round-Up. Hunters will bring in writhing rattlers from all over the state. Venom milked from the snakes will be donated for medical research. Taste rattlesnake meat and watch daring snake-handlers crawl into sleeping bags with these dangerous critters. (915) 263-7641

BLUFF DALE

Oct. 18: "Hit the Trail" Ride. Pull out of the fast lane and slow down to enjoy a leisurely, all-day trail ride through beautiful Paluxy River scenery. Stop at the old campground at noon for a bowlful of Texas chili. (817) 728-3286

CANYON

Mar. 9: Goodnight's Birthday Party and opening of the exhibit "Charles Goodnight, Cowman and Plainsman: A 150-Year Retrospective" showing in the East Gallery of the Panhandle-Plains Historical Museum through Apr. 20. Appreciation of one of the original settlers of the Panhandle and founder of the JA ranch. (800) 655-7191

Jun. 11–Aug. 23: "Texas"—the musical drama. See the story of the Lone Star State on stage. A special Six Flags of Texas celebration highlights the 21st opening night of this much-loved production. (806) 655-2181

COLLEGE STATION

Apr. 25–27: Conclusion of the Republic of Texas Super Triathlon. Athletes in this grueling competition will swim 2.5 miles in Austin (25th); bicycle 121.3 miles from Austin to Bryan (26th); and run 26.2 miles from College Station to Washington-on-the-Brazos (27th) for a total of 150 miles. Others may want to take it easier on the 27th in the 10K run. (409) 764-3773

CORSICANA

Oct. 5–13: Derrick Days. 10th annual event with Birth of Texas theme. Festivities include a 15K minithon, sailboat regatta, chili cook-off, musical revue, rough-neck rodeo, and a bed race. (214) 874-4731

CUERO

Oct. 4–6: Cuero Turkeyfest. Which town is the "Turkey Capital of the World?" Find out at the Great Gobbler Gallop, when Cuero turkeys race rival fowl from Worthington, Minnesota. Booths, dances, and entertainment fill this three-day celebration. (512) 275-2112

DALLAS

Dec. 31, 1985: New Year's Eve Street Party. What a way to welcome in the sesquicentennial year. At midnight InterFirst Plaza will light up its seventy-two stories from top to bottom. Entertainers will provide music, and everyone will be dancin' in the streets. (214) 565-1986

Apr. 18–May 26: Downtown Celebration. An international bazaar at City Hall Plaza opens this springtime celebration. Ring in San Jacinto Day at Bell Plaza on Apr. 21; root for your favorite armadillo on the ice rink at Plaza of the Americas on May 16; watch the folk festival go out with a bang at the street rodeo in front of City Hall on May 26. (214) 565-1986

Sep. 26–Oct. 26: Texas 150 Exposition. Come ride the Texas Star—America's largest ferris wheel. This state fair extravaganza will take place in the 200 acres of Fair Park, locale of many restored art deco buildings. Pavilions offer exhibits from China, NASA, and Texas, the state of six flags. (214) 565-1986

FLORESVILLE

Oct. 9–11: Peanut Festival—Crunch! This town boasts the world's greatest peanut brittle. A folk-life festival at the Courthouse Square downtown will feature exhibits of quilting, blacksmithing, pottery, and, of course, peanut-brittle making. (512) 393-2710

FORT WORTH

Mar. 14–17: Cowtown Goes Green. This four-day celebration would amaze Saint Pat! Liar's contest (Texas's best blarney); pub crawl, 5K derby, international cycling races, Ireland's oldest pipe band, a dance, a parade, green beer, and more. (817) 926-0226

Apr. 18–27: Festival Fort Worth: A Celebration of Texana. A ten-day celebration of the cultural and ethnic heritage of Texas's first 150 years through dance, music, and exhibits. (817) 927-1986

GOLIAD

Mar. 22–23: 150th Anniversary of Fannin Occupation and the Goliad Massacre. See a living history interpretation program and a memorial ceremony for those who died at the Presidio La Bahia. (512) 645-3752

HENRIETTA

Dec. 13: Cowboy Christmas Ball. Relive this traditional cowboy festivity in Old West surroundings and period costumes. (817) 538-5261

HOUSTON

Early Jan.: Egg Shell Fine Art Exhibition. Ever seen a music box inside an egg? These extraordinary egg shells are decorated to depict Texas history. This statewide, yearlong tour opens at Foley's Department Store. (713) 641-2131

Jun. 22–Jul. 4: From Freedom to Liberty Run. Team members will run in this continuous relay from San Jacinto Monument to the Statue of Liberty in New York harbor carrying a baton with messages from all sponsors and the state of Texas. (713) 790-6370

Aug. 25–Sep. 1: Houston's 150th Birthday. Happy birthday, Houston! A week-long celebration will include brown-bag lunchtime entertainment, the Chronicle/Dome 10K fun run, Astros baseball games, Houston's international fair, fireworks displays, and a gala birthday party on the 30th. (713) 877-1986

HUNTSVILLE

Mar. 2: Texas Independence Day. Flag Day and Walker County Pioneer Day celebration held at Sam Houston's grave. At 2:00 P.M. there will be a twenty-one-gun salute, a band concert, and the laying of a wreath. (409) 291-6471

KERRVILLE

Apr. 26: Cowboy Artists of America Exhibit. New sculptures, oils, and watercolors by members of the C.A.A. commemorate 150 years of Texas history. Opening in conjunction with the C.A.A. Museum Third Anniversary Celebration. On display through Jul. 27. (512) 896-2553

LAMPASAS

Apr. 12: Bluegrass Music Festival. Stomp your feet and clap your hands. Four bluegrass bands will perform at Horseshoe Falls Park, noon to 10 P.M. (512) 556-5172

LAREDO

Jul. 4–6: Borderfest. The historical culture of Laredo and surrounding areas is the focus of this annual three-day event. The Laredo Civic Center will be the site of a mariachi competition. Indian dance performances by the Matachinis, music by a Western band, and a bow and arrow contest. Talented artisans and delicious food will abound. (512) 722-9895

LUBBOCK

Sep. 1–7: Buddy Holly's 50th Birthday. "That'll Be the Day"! A musical celebration and memorial for the Texan who had all of

America bopping in the fifties. Relive his music at a fifties dance contest and a roller rink party. (That's where Buddy got his start.) Local talent will entertain everyone during the week, and a major concert will top off this nostalgic event. (806) 799-4299

LUCKENBACH

Feb. 15: Sesqui-Hug-In. Spread a little warmth at this Valentine's gathering sponsored by chili cookers. Enter the ugly truck parade or the no-talent contest where the worst performer wins. (512) 997-3224

MULESHOE

Aug. 9: Mule Day Festival. A day filled with something for everyone, including an all-mule rodeo, a 10K and two-mile fun run, turtle races, a barbecue, dance, golf tournament, and miniature golf mule putt. (806) 272-4248

ODESSA

Feb. 19: Texans by Choice Celebration. Odessans give out Texans-by-choice buttons and hold a "Why I chose to live in Texas" writing contest. Native Texans get equal time to praise their homeland in a "Why I choose to live in Texas" contest. (915) 332-9111

ORANGE

Oct. 25–26: 150 & Soaring. A series of balloon relays in Dallas, Houston, Austin, and other cities throughout Texas culminates in a grand finale balloon relay in Orange. Fifty balloonists ascend to the skies and then attempt the tricky feat of landing on their take-off spots. (409) 883-0766

PALESTINE

Late Sep.: Red Bean Cook-Off. Anyone may enter this contest to whip up the best batch of traditional Texas pinto beans. (214) 723-7467

PARIS

May 3: Art Fair. Slip into your running shoes for a 10K fun run, or take in an antique car rally (over 150 exhibitors) at the silver anniversary of this annual art fair. A traveling quilt show featuring the craftsmanship of generations of Texans will be on display as well. (214) 785-5221

PASADENA

Apr. 19–20: State Washer Contest. Keen-eyed competitors toss one-inch washers into a coffee can eighteen feet away. Proceeds support sesquicentennial projects like a veterans monument and the planting of 150 trees in the oak grove at the San Jacinto Battlefield. (713) 946-6260

PEARSALL

Jun. 7: Potato Fest. Lots of potato-related activities: a potato art contest with a sesquicentennial theme; potato sack races; a potato cook-off; volleyball tournament and a free dance. (515) 334-2242

PECOS

Oct. 2–4: World Championship BBQ. Competitors cook beef brisket through the night in an all-out barbecue contest with a sesquicentennial flavor. During the day, infants through third-graders wear fairy-tale costumes in the Mother Goose parade. A Pecos produce and stock show, arts and crafts fair, and a dance, too. (915) 445-2406

PLAINVIEW

Jul. 17–19: KKYN Bar None Rodeo. A full-out old-fashioned Wild West rodeo with all the sanctioned events. Extra goings-on include a parade and a hilarious bunkhouse race: minimally dressed riders must don their clothes, saddle their horses, race down to pick up another rider, and race back. (806) 293-2661

PORT ARTHUR

May 23: Jean Lafitte Pirate Weekend. In the nineteenth century, privateer Jean Lafitte hid secret caches of stolen goods along the Texas coast. Recalling those swashbuckling days, Port Arthur holds a treasure hunt, along with fishing, boating, and kite-flying events. (409) 983-6851

Jun. 1–Jul. 31: Legend of Kisselpoo Reenactment. A drama depicting the escape attempt by canoe of Princess Kisselpoo, who defies her father's will and runs off with her lover. Members of Kisselpoo's tribe, the Attacapas, call upon the gods to drown the lovers as they cross Lake Sabine, and the Moon Goddess, Kisselpoo's protector, retaliates by flooding the Attacapas' village. (409) 983-6851

POST

Mar 22: Taba'na Yuan'e. Like the Indian inhabitants of Garza County before them, the citizens of Post gather to watch the Sunrise Wind, or Taba'na Yuan'e, a dance performed to predict the fortunes of the area in the coming year. The direction of the wind indicates whether a year will be very good, average, poor, or very bad for the community. (806) 495-3461

PRESIDIO

Oct. 11: Hands Across the Border—Three Centuries. The opening of the new international bridge connecting Presidio and the Mexican city of Ojinaga is commemorated by an exchange of flags. The Ballet Folklorico De Chihuahua performs in Presidio, and a mariachi Mexican supper honors the three centuries of Texas–Mexico contact in Presidio. (915) 729-4942

REFUGIO

Mar. 14–16: Rufugio Sesquicentennial Festival. This Irish community celebrates its history with a reenactment of the Battle of Refugio, a tour of the Refugio area battlefields, and an Irish band concert with Irish dancing. A magnificent flower bed designed in the shape of Texas features different bunches of wildflowers to designate the major Texas cities. (512) 526-5555

SALADO

Nov. 8–9: Gathering of the Clans. Texas heroes like Houston and Austin hailed from Scottish clans; to celebrate their own Scottish heritage, Salado citizens shake out their tartans for a real highland fling—two days of bagpiping, dancing, and drumming contests, games for wee Scots, sheepdog trails, a 10K run, and a Ceilidh, a Scottish social event where the winners of the contests perform. (817) 947-5232

SAN ANTONIO

Jan. 17–19: Great Country Music Festival. Three days of foot stomping and hand clapping to free country-western music performed by local and national bands in the Texas tradition of downhome music. (512) 227-4262

Mar. 1–9: Texas Independence Week. On Mar. 2, Texas Independence Day ceremonies include a salute from the Texas Wagon Train as it passes by, a reenactment of the signing of the Texas Declaration of Independence, and a patriotic concert at the San Fernando Cathedral, where Santa Anna flew his red flag signaling no surrender. A grand living-history encampment by 500 people recreates the life and times of a Texas revolutionary soldier and his adversaries Mar. 4–7, and on Mar. 6 representatives from four countries, Germany and Great Britain among them, and twenty-one states commemorate the 150th anniversary of the fall of the Alamo. A special exhibit, "Remembering the Alamo," will be shown at the Witte Museum through Aug.

1986. (512) 227-3211

Jul. 31–Aug. 3: Texas Folklife Festival. Learn about the multi-ethnic heritage of Texas through food, dance, and crafts exhibits from Greek, Ukrainian, Lebanese, Wendish, and over twenty other cultures. Children can participate in kite-making workshops or whittle wooden whistles and flowers. The Institute of Texas Cultures offers visitors an opportunity to discover the history of these various peoples and the roles they played in Texas's past. (512) 226-7651

SAN JACINTO

Jan. 17: Arbor Day. To mark the spot where Santa Anna surrendered to Sam Houston in 1836, a live oak tree will be planted. A videotape of a reenactment of the surrender is on view to the public at the Hyatt Regency Hotel in Austin. (409) 845-2641

SAN MARCOS

Jun. 7–11: Texas Water Safari. A marathon 260-mile canoe race from Aquarena Springs to Seadrift. Competitors paddle two- or four-man craft, carrying supplies for the entire race, in a celebration of traditional Texas strength and endurance. (512) 357-6113

SNYDER

Oct. 11: White Buffalo Days. Named in memory of an albino buffalo that was shot near Snyder, this event runs the gamut from live turtle races, a children's stick-horse rodeo, a biathlon, and an auction (including "White Buffalo" items) to the Whirlagig, a historical musical produced and acted by local talent. (915) 573-3558

SULPHUR SPRINGS

Jan. 2: Wagon Train Kick-Off. A cavalcade of five hundred horse-drawn wagons including representatives from nine foreign countries rolls out of Sulphur Springs to spread the spirit of 1836 throughout Texas. Each wagon will carry supplies for the entire trip, as the first settlers had to do. Join in a stew cook-off and a pioneer breakfast to give the wagoneers a hearty send-off. (214) 885-4501

TARRANT

Feb. 8: Last of the Big Gunfights. A hush falls over the town of Tarrant as one-time U.S. Marshal Jim Courtright and Luke Short face off in front of the White Elephant Saloon in a reenactment of their famous gunfight. (817) 927-1986

TAYLOR

Mar. 1–2: Taylor National Rattlesnake Sacking Championship. For the truly daring only. Teams of two plunge into a snake-filled pit and attempt to be the swiftest to bundle ten venomous rattlers in burlap sacks. A fireworks display offers a tamer spectacle for meeker souls. (512) 352-2342

TELEGRAPH

Aug. 30: South Llano Canoe Race. Strong-muscled participants from all over the state will paddle their way down the river to Junction Lake. (915) 446-3880

TERLINGUA

Feb. 1: Cookie Chill-Off & Storytelling. Enjoy the results of a dessert competition while listening to local descendants of Texas settlers tell tales about early pioneering, Pancho Villa, and Mexican raids into Texas. The more active can also take part in a marathon race and a bikathon or dress up for an 1830s costume contest. (915) 837-2326

TOMBALL

Apr. 12: New Kentucky: The Road to San Jacinto. Visit the site of the Great Decision and witness a reenactment of Sam Houston's historic decision to turn and face Santa Anna at San Jacinto, where the Texas revolutionary forces won the pivotal Battle of 1836. Houston's camp will also be recreated, where typical soldier fare like bear meat, venison, and rabbit stew can be sampled. (713) 255-2148

TRINITY

May 17: Spring Festival Outhouse Races. Wacky fun as four-man teams pull one person in an outhouse-like structure on wheels, pick up a corn cob, and race back to the finish line. Other games include a lemon roll, in which contestants whap a lemon with an orange dangling in a pantyhose leg, wearing the other leg wrapped around their waists. (409) 594-3856

TURKEY

Apr. 26: Bob Wills Day. A humdinger of a music fest in honor of Texas's own Bob Wills, the king of country and Western swing. Clips from Bob Wills's movies will be shown, and members of the original Texas Playboys perform Bob Wills numbers as thousands dance in an enormous dancehall. (806) 423-1033

UVALDE

Aug. 5–14: United States Championship Sailplane Competition. Members of the Soaring Society of America take to the skies in the national sailplane championship, flying 200–300-mile courses. Six noncompetitive flyers will attend from South Australia, the sister state of Texas. (512) 278-4481

WACO

Aug. 1: Pageo de Luz. Lively music drifts across the water as brightly lit craft parade down the Brazos River in a Tex-Mex celebration sponsored by the Texas Association of Mexican Chambers of Commerce. (817) 753-3621

WASHINGTON-ON-THE-BRAZOS

Mar. 2: Texas Independence Day Celebration. The governor and the Texas Army will be among those honoring the signers of the Texas Declaration of Independence at Washington-on-the-Brazos State Park. (409) 878-2214

WEATHERFORD

Jul. 7: West Texas Heritage Trail Ride. Horsemen and women don their chaps and cinch their saddles for the start of this 1,800-mile trail ride through west and central Texas. Participants can opt to ride short portions of the trail. A barbecue and street dance on Jul. 6 give them a Western send-off. (512) 325-6318

WHARTON

Jan. 4: The Caney Trail Caravan. Antique cars and modern vehicles queue up for a caravan to mark the opening of the 168-mile Caney Trail along Caney Creek. Historical points of interest, such as the sites of the original land grants, are indicated along the way. (409) 532-2160

WINEDALE

Oct. 4–5: Octoberfest. German cowboys? You bet. A German saddle is the star entry in an exhibit of Western cowboy gear that coincides with the Octoberfest, which this year will honor the contributions of German settlers to Texas. (713) 255-2148

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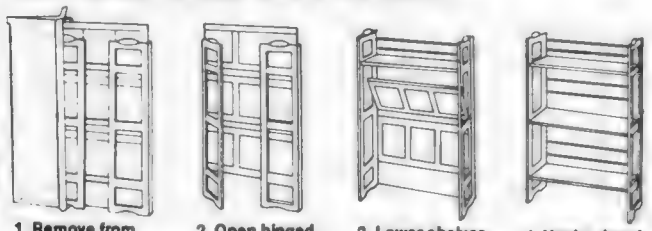

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On the Horns of a Dilemma

by Robert M. Brown

THE HORNS BELONGED TO A COW CALLED CRAZY JERSEY-Brahma, and the dilemma was this: How do you pen a cow that you want to sell because you can't pen her?

The dilemma developed on the fifty-cow spread that my father runs and that my grandfather and great-grandfather before him ran near Gonzales, Texas. It being a small operation, we know every cow on the place by name, temperament, and genealogy. They've been a peaceful bunch in general, especially in my granddad's time because he ran mostly Herefords, and a wild Hereford is as rare as a tame cowboy. He wouldn't keep a cow that fought or acted "crazy," nor would he buy one that had eyes too close together, a sure sign (he contended) of wildness in cattle as well as in women.

Some ranchers may like their cattle with floppy ears and big humps and bad dispositions, but we prefer ours dull and docile. Nevertheless, we've bought Brahma, Beefmaster, and Santa Gertrudis bulls within the past few years, and although they have all been as gentle as pet milk calves, their crossbred offspring inherited none of their peaceable natures. Because we lack good sense, we even saved crossbred heifers out of these bulls.

A prerequisite of raising crossbred cattle is to have either good cowdogs, good cowhands, or good pens. Cowdogs work well on range cattle that aren't handled often, but they do more harm than good on our little herd, which stays skittish for months after a pack of dogs is loosed on them.

As for good cowhands, well, there are a few competent cowpokes in my family, but my dad and I aren't two of them. In fact, when the two of us get together, we're capable of major blunders. In our time, we've broken off needles in calves, shot them with 5 cc of air instead of vaccine, tried to castrate the same calf twice, failed to latch the gate on the cattle trailer and dumped the whole load, forgotten to notch the ears of calves we've vaccinated, branded cows on the wrong hip, administered the wrong medicine to the wrong calves, and committed several boners that are too embarrassing to print.

We've tried to recruit good cowhands to help us, but after being kicked by various of our livestock, accidentally vaccinated for blackleg by my father, and poked with an electric prod (again, the bad aim of my progenitor), not even our best friend will help us any longer.

Hence, we rely on good pens: telephone poles and bullwire. "They'll hold a fair-sized rhino," I overheard Dad boast at an ice-cream supper. "Maybe so," the other rancher skeptically responded, "but how 'bout a crossbred cow?"

We've had trouble with Crazy Jersey-Brahma every time we've had to work cattle or doctor one of her calves. There was the time, for example, when she chased Dad around and around his tractor for trying to examine her newborn calf; another time when my sister-in-law closed a gate on her and the cow, who suffers from severe claustrophobia, lifted it off its hinges and tossed it back; still another time when Dad and I were vaccinating her calf in the seeming safety of the pickup bed, and she joined us; and any number of times that she simply bulldozed her way through fences and gates to avoid being penned.

The day that Crazy J-B discovered that wooden gates are vulnerable was a black day on the Brown ranch. We couldn't build gates fast enough. Her usual escape strategy was to put her head under the gate and pry up, though with low gates she showed a preference for jumping, and she didn't object to crashing right through one like a Mack truck with horns. Over, under, through—you're getting the picture.

So finally Dad decided to sell her. "I hate to get rid of her," he grumbled, "because she's young and raises a good calf."

"Don't think of it as losing a good cow," I suggested. "Think of it as saving a good set of pens."

CAPTURING THIS COW WILL TAKE ALL OF OUR CUNNING and resourcefulness. We approach the task more like big-game hunters after a Bengal tigress than businessmen after a mere cow.

Before tackling this mere cow, however, we must make certain preparations: weld iron bars across the top of the cattle trailer, since she jumps as well as she charges; restretch the barbed wire that she slackened during her last escape; replace old gates; practice our roping (which is a statewide joke—our usual method is for Dad to chase a cow in the pickup with me in the back, throwing out loop after loop until the animal inadvertently runs into one); and decide upon a strategy.

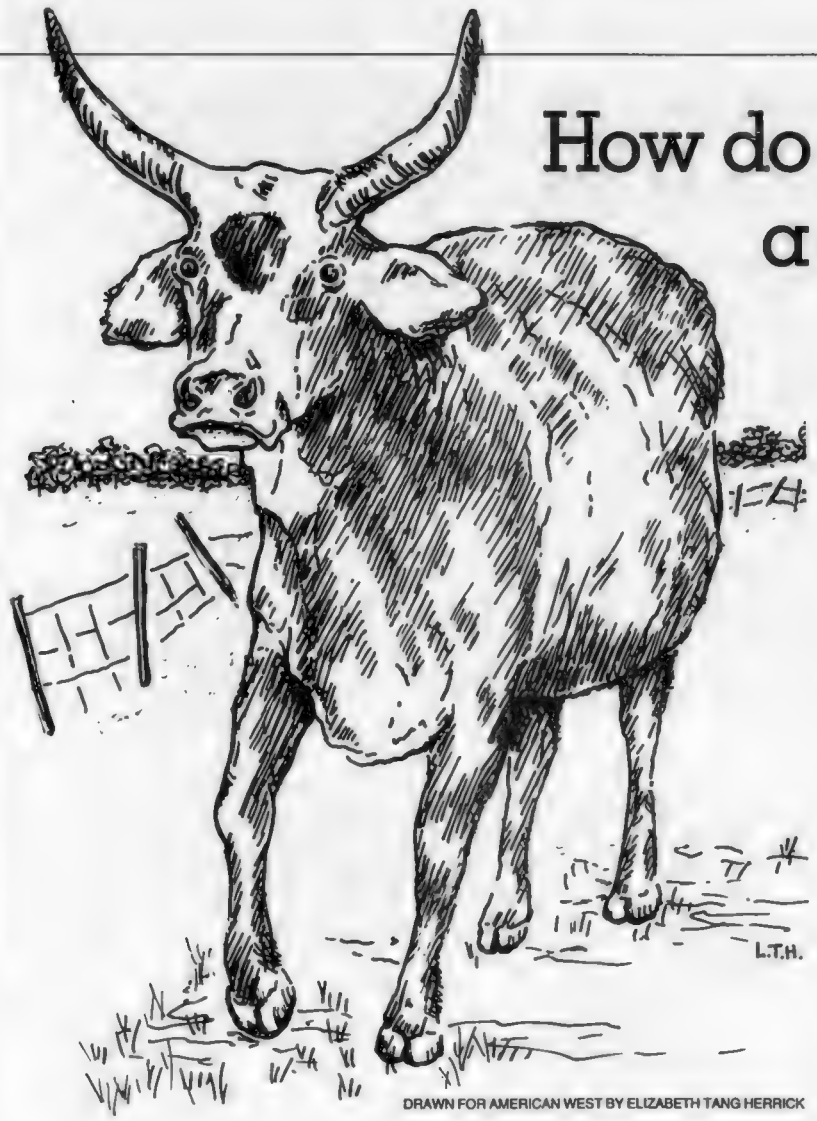
When working with crazy cattle, unorthodox plans are called for; the plan we choose is far too logical to work. We intend to catch her calf and put him in one pen, leave open the gate to the adjacent pen, and when she walks in to be near her calf, close the gate and then load them both into the trailer. "One, two, three. A piece of cake." "Right."

The problem of catching the calf, a 250-pound steer, is solved when he innocently ambles into my loop on his way to the feeder; then all I have to do is drag him into the pen before Crazy nails me. Step one, okay.

The plan now depends upon the calf's luring his mama into the trap by bawling pitifully. But he won't cooperate—not a single blat. So, I climb into the pen and start giving my imitation of a hungry Brahma calf (not at all a bad one, either). She lows back to me, and although we carry on a lengthy conversation in bovine prattle, she refuses to be sweet-talked into the pens, which she no doubt associates with branding, vaccinating, ear clipping, spraying, and other abuses.

Hoarse from all the lowing, and angered by the whole situation, I go back to the house for iced tea and iced air. Half an

How do you pen a crazy Jersey-Brahma?



DRAWN FOR AMERICAN WEST BY ELIZABETH TANG HERRICK

hour later while resting, cussing, and drinking tea, I look up toward the pens and see that the old wench has wandered into the outside pen. I drop my glass and my cussing and run like thirty-six-year-old lightning and close the gate.

We gloat.

To keep her from breaking out, we park the truck in front of the gate. Since she is surrounded by telephone poles and bullwire on three sides and by a solid sheet-iron wall on the fourth, we assume that she will take the obvious path and enter the chute pen, where her calf is waiting, silently, in the chute.

But when we try to drive her into the chute pen, she spins, throws her head up and down antagonistically, paws dirt, darts at us, and searches for an escape. Seeing that her usual escape is blocked by the pickup, she runs and twirls in every direction except the one we want her to go. Finally she runs under the shed, spins, surveys the situation, and—in a charge that would disgrace the Schlitz malt liquor bull—crashes through the sheet-iron wall.

In disbelief, Dad and I burst into spontaneous laughter. We stand with hands on hips staring at the parted metal, shaking our heads. "Crazy," we both mutter.

AFTER REPAIRING THE SHED WALL, WHICH TAKES SEVERAL hours because we can't find the proper tools and it starts to drizzle and fire ants attack, we slump back to the house to map out alternative strategies. We could rope her in the pasture and drag her sixteen miles to the auction, but roping seems optimistic and dragging seems unfeasible. We could hire someone else to pen her, preferably someone with tenacious cowdogs or expendable cowboys, but everyone within driving distance has already heard of her and probably wouldn't come. We could shoot her with a tranquilizer, or, more sensibly, just plain shoot her.

I am leaning toward this final option when I see, without joy, that she has reentered the outside pen. Here we go again. After parking the truck once more in front of the gate, I climb the fence and try to muster sufficient courage to reenter the pen myself. I have spent considerable time in the past few years observing her hostile behavior from atop a fence.

As soon as I jump to the ground, she snorts and runs at me like a rodeo bull—this is part of our revised plan, believe it or not—and I become a moving target, not unlike a rodeo clown. I zip through the open gate, with Jersey-Brahma in hot pursuit. Dad slams the gate behind her and backs the tractor against it while I clamber up the fence again.

Realizing that even at this point gloating may be premature, we concentrate all our attention on heading her into the chute, but of course she prefers to paw dirt, sling snot, and so forth. No amount of whip-popping, rock-throwing, or hollering fazes her.

It looks as though I will have to do the clown routine again—what I call the run-and-pray stratagem. I run by her horns, swat her across the face with my hat, and head for the chute. From the noise behind me and the warm breath down the back of my pants, I assume that she is on my trail.

I run up the chute and up the fence in the nick of time. After she, too, is in the chute, we use the hot-shot to encourage her on into the trailer, then slide the gate shut.

Hallelujah!

Finally in the trailer, she whirls round and round like a caged tigress. As she snorts and bellers with her nose protruding between the bars, Dad walks up to her, and they stare at each other, a test of wills. Suddenly she goes berserk, rattling her horns against the iron bars, slinging rabic slobber in his direction, and lunging repeatedly into the tailgate, behavior that reminds my father, who is muttering "damned glad I decided . . . ," why he is getting rid of her.

On the way to the auction, we try to guess what she weighs and what price she will bring. "Young as she is, she'll bring top market," Dad supposes. "Hmmmmm. Maybe so." I'm imagining her behavior in the auction ring in front of potential buyers.

In fact, she brings a ridiculously low price.

"Eyes too close together," is Dad's explanation.

Robert M. Brown, *a sometimes cowpoke with a Ph.D. in English, alternately tends cattle in Texas and sentences in Santa Monica, California.*

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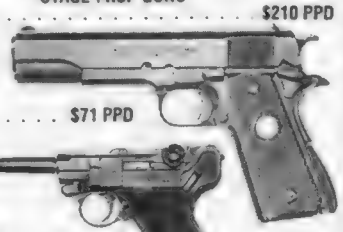

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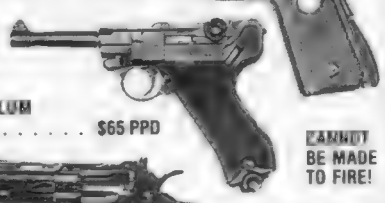

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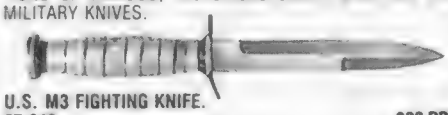

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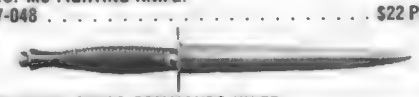

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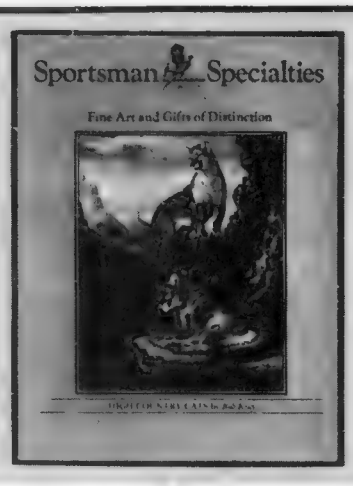

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The Boxing Championship That Wasn't

AFTER AN ILLUSTRATION IN THE *CHICAGO TRIBUNE*, FEBRUARY 9, 1896

Maher vs Fitzsimmons on a Rio Grande sandbar

by Damond Benningfield

WHEN THE SIX O'CLOCK TRAIN HEADED WEST FROM Langtry, Texas, on the cold, drizzly afternoon of February 21, 1896, it left few signs that for two hours the remote village had been the center of the sports world—just a collapsing footbridge across the Rio Grande, a couple of reporters waiting to use the telegraph office, and a few extra dollars in the pocket of a portly justice of the peace named Roy Bean.

But in those two hours, a world heavyweight boxing championship was held, the only event realized from grandiose plans for a boxing carnival and a North American Monte Carlo.

The fight, won by Australian Bob Fitzsimmons with a knockout over Irishman Peter Maher, was an anticlimax. The real fun came during the previous two months of legal battles and the lavish plans of Eastern boxing promoter Dan Stuart.

The colorful road to Langtry began when Stuart tried to arrange a bout between Fitzsimmons and heavyweight champion "Gentleman Jim" Corbett. But Corbett announced his retirement, handing his crown to Maher without a fight for the title. Fitzsimmons then challenged Maher, and Stuart stepped in to handle the arrangements. As the site of the bout, he picked El Paso, Texas, a "wide-open" city on the Mexico border and just an hour by rail from fans in New Mexico Territory.

But Stuart wanted more. One championship was not enough, he said; so, a "fistic carnival" of five championship

Exhibiting their bare knuckles here, Maher and Fitzsimmons donned boxing gloves for what was touted as their "fight to the finish."

Extra! His face spread across the front page of the **Police Gazette,** *Fitzsimmons garnered national acclaim for his win over Maher.*

COURTESY JUDGE ROY BEAN VISITOR CENTER

COURTESY WESTERN HISTORY COLLECTIONS, UNIVERSITY OF OKLAHOMA LIBRARY

Boxing fans flocked by train from El Paso, Texas, to the makeshift ring on a Rio Grande sandbar to witness the much ballyhooed bout.

fights was arranged. The carnival was to open with the heavyweight bout on February 14. When the top Spanish bullfighter, vaudeville performances, a football game, and sharpshooting contests were added, a huge turnout seemed a sure thing.

"Here is a gladiatorial menu that even the days of Rome and its combats could not equal," reported the *Chicago Tribune*'s New York correspondent. "What a glistening of the eyes, what a smacking of the lips, what a thrilling of man's brute instinct, the reading of Dan Stuart's fistic program produces. . . . Here are the greatest pugilists in the world, and each man must fight to the finish—not a limited round contest which law-abiding Northerners must put up with, but a fight to the death."

As grand as the carnival was to be, it was only the first stage of Stuart's master plan. He hoped to transform El Paso's sister city of Juárez, Mexico, into a great gaming center, with an immense gambling amphitheater and clubhouse "where people of nerve can always find a place to put their money and a place to plant a bullet afterwards if the cards go against them," as one paper described it.

Many people, however, viewed the entire affair as more carnage than carnival. Prodded by Governor Charles A. Culberson, the Texas legislature outlawed prize fighting. The U.S. Congress did the same for the New Mexico and Arizona territories, President Grover Cleveland signing the bill February 7, 1896. Two days later the Texas Rangers rode into El Paso and warned that if the bout took place on Texas soil they would open fire, with Fitzsimmons and Maher as the principal targets. The governor of the Mexican state of Chihuahua, just across the Rio Grande from El Paso, announced that anyone participating in the fights in his state would be shot on sight.

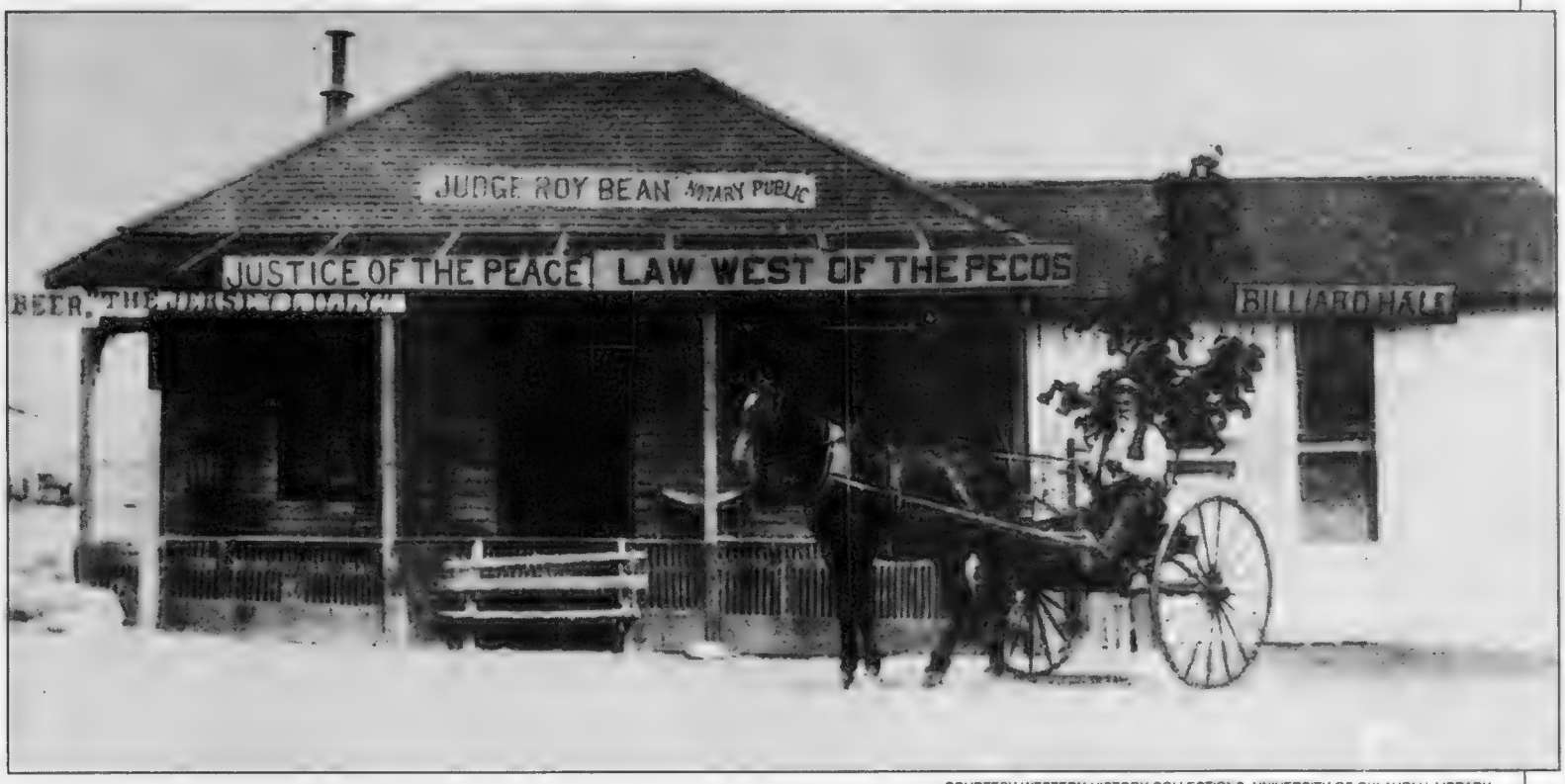
Stuart remained calm. "No power can stop these fights," he told reporters. "They are coming off as advertised." As insurance, Stuart brought in gunman Bat Masterson to command a "protection" force of 100 men.

Fitzsimmons remained oblivious to the legal battles, concentrating instead on having a good time, though this is not to say that he neglected his training. He arrived in El Paso just after Christmas 1895 and was quite the man about town. On New Year's Day he played right tackle for the local football team against a group of Indians, helping the team to a 12–4 win. He rode in a series of bicycle races, appeared in evening dress at theater performances, and was often seen walking his pet lion, Nero. The Maher fight was his first in fifteen months. In his previous fight, a right to the head and a left hook to the heart had killed Con Riordan. Fitz then retired to vaudeville, returning to the ring only after Corbett abdicated to Maher.

Maher was not popular in El Paso. He moved his headquarters to Las Cruces, New Mexico Territory, forty miles north of El Paso, to avoid reporters and fans. He often bragged that he would make short work of Fitzsimmons, despite evidence to the contrary. The evidence was an 1892 Maher–Fitzsimmons bout that Fitz won in the twelfth round. Spectators accused Maher of quitting in the late rounds, and promoters refused to pay Maher the loser's share of $500.

On February 13, the eve of the championship fight, Maher's

Judge Roy Bean proposed holding the fight on a sandbar near Langtry (and his saloon) to avoid trouble in Texas and Mexico.



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manager arrived in El Paso to ask for a postponement. Maher, he said, had sand in his eyes, which were so tender he couldn't open them.

On February 16, Stuart cancelled all events except the heavyweight fight and hoped for a miracle.

The miracle was living 394 miles southeast in Langtry. Judge Roy Bean, the legendary "law west of the Pecos," wired Stuart suggesting a solution: the fight could be held on a sandbar across the Rio Grande from Langtry, outside United States jurisdiction and two days from the nearest Mexican soldiers.

When Maher's eyes cleared, Stuart posted notice that a train bound for the fight at an undisclosed location would leave El Paso at 10 P.M., February 20. More than 3,000 people showed up at the station, where 300 boarded the train. Because of all the circus-like commotion, it was almost midnight before the twelve-car train, with thirty heavily armed Texas Rangers keeping guard, left El Paso.

When they arrived in Langtry the next afternoon, fans were led down a steep, rocky slope to the banks of the Rio Grande, and across the river on a hastily constructed footbridge. Another five minutes of trudging through ankle-deep sand and mud put the 182 paying spectators at ringside. Tickets cost $20. Several hundred fans—some from the El Paso train and others from Del Rio—watched the fight for free from a hillside overlooking the ring.

They saw Maher charge first, pounding effectively at Fitzsimmons, forcing the favorite into a defensive posture. But, as referee George Siler explained later, Fitzsimmons was not to be denied: "Bob fiddled continually with his left for the purpose of drawing Peter out. He did this naturally and successfully when he scored the knockout. Out went his left, as for a lead, which drew Peter toward him, and as quick as a flash the right went across on Maher's chin, and the championship was won."

Maher lasted just one minute and thirty-five seconds before he was laid flat on the canvas. Said Fitzsimmons: "I did not find him any harder to whip than he was when I whipped him before."

Fitz didn't waste time after the fight. He immediately started a war of words with Corbett, who now declared that he had never retired and was therefore still champion, since he didn't lose the title in a fight. The war ended when Fitzsimmons defeated the champ in March 1897.

Stuart collected a $6,000 guarantee after the bout on the Rio Grande sandbar from an unfortunate group of El Paso businessmen, but that didn't cover his heavy losses on the venture. And the big winner, Roy Bean, counted the earnings from the dollar-a-bottle beer he sold at his famous Langtry saloon, the Jersey Lilly.

Damond Benningfield *is a free-lance writer from Austin, Texas.*

The Winners

AMERICAN WEST's 1985 Photo Contest

AMERICAN WEST proudly presents the winners of our third annual photo contest. We thank all of you who joined with us in celebrating the spirit of the West with such originality and variety. We were impressed with the high quality of entries, revealing striking images of the power and beauty of our land and its people.

These photographs portray the West of today, highlighting aspects of its traditions. Many photos convey an emotional response to a scene, whether it be awe, affection, or nostalgia. Techniques and styles range from abstract to straightforward representation.

The task of selecting the winners from so many fine interpretations of the West was challenging but rewarding for our judges—the editorial and art staffs of AMERICAN WEST and free-lance photographer Terrence Moore.

Congratulations to those whose photos appear here, and many thanks to all who made this another exciting AMERICAN WEST photo contest.

Grand Prize: Sheila Lee. Yorba Linda, California. Grand-prize winner Sheila Lee froze the movement of this bull in Warren Springs, California, using a Mamiya 645 camera with a Mamiya 70–150 zoom lens and Kodak Vericolor III film.

As winner of the Grand Prize, Sheila Lee has her choice of one of the following AMERICAN WEST tours for two: Southwest Indian Lands, a twelve-day tour beginning and ending in Albuquerque, New Mexico; National Parks of the Rockies, a thirteen-day tour beginning in Jackson, Wyoming, and ending in Great Falls, Montana; or Idaho Scenic Adventure, an eight-day tour beginning in Spokane, Washington, and ending in Boise, Idaho. Tour operator is Maupintour. The preceding information is based on 1985 tours. Tours in 1986 may vary.

First Prize: Jeanne Kidd, Tombstone, Arizona. "Upstairs Business." This photo of an old-time saloon in Old Tombstone, Arizona, was taken with a Cannon AE-1 using Kodachrome 64 film, set at f8–125.

Second Prize: Sue W. DeChambeau, Yerington, Nevada. "The Bug." Old car parts lie in the brush near Yerington, their image recorded by a Minolta 201 loaded with Kodak Plus X film.

(Right) Honorable Mention: Sheila Lee, Yorba Linda, California. A Contax Rts camera fitted with a Yashica 35–105 zoom lens and loaded with Kodak Plus X film was used to record this Palmdale, California, scene. A contact paper negative was made from a black-and-white print, and then printed onto color paper using a color pack of 40 M. and 95 Y.

(Below) Honorable Mention: George D. Locke, Albuquerque, New Mexico. Dried chili peppers cluster around a sign of the times in Bernalillo, New Mexico. A Canon AE-1 and Kodachrome 64 film were used.

(Below) Honorable Mention: Fred A. England, Irving, Texas. "Meeting Adjourned." A Hasselblad camera equipped with an 80mm lens and Kodak Vericolor III film were used to depict this Chalk Mountain, Texas, abandoned Masonic Lodge.

(Above) Honorable Mention: Barry T. Bruce, Oakland, California. "End of the Day," captured in Alpine County, California, with an Olympus 2N camera using a Zuiko 75–150 zoom lens and Kodachrome 64 film, set at f8–125.

(Right) Honorable Mention: Mark Crow, Salina, Kansas. Broken wagon wheels rest among weeds in a ghost town near Cody, Wyoming. Brown-toned Kodak 125 film was used in a Canon AE-1 camera fitted with a 28–90 zoom lens, set at f11–60.

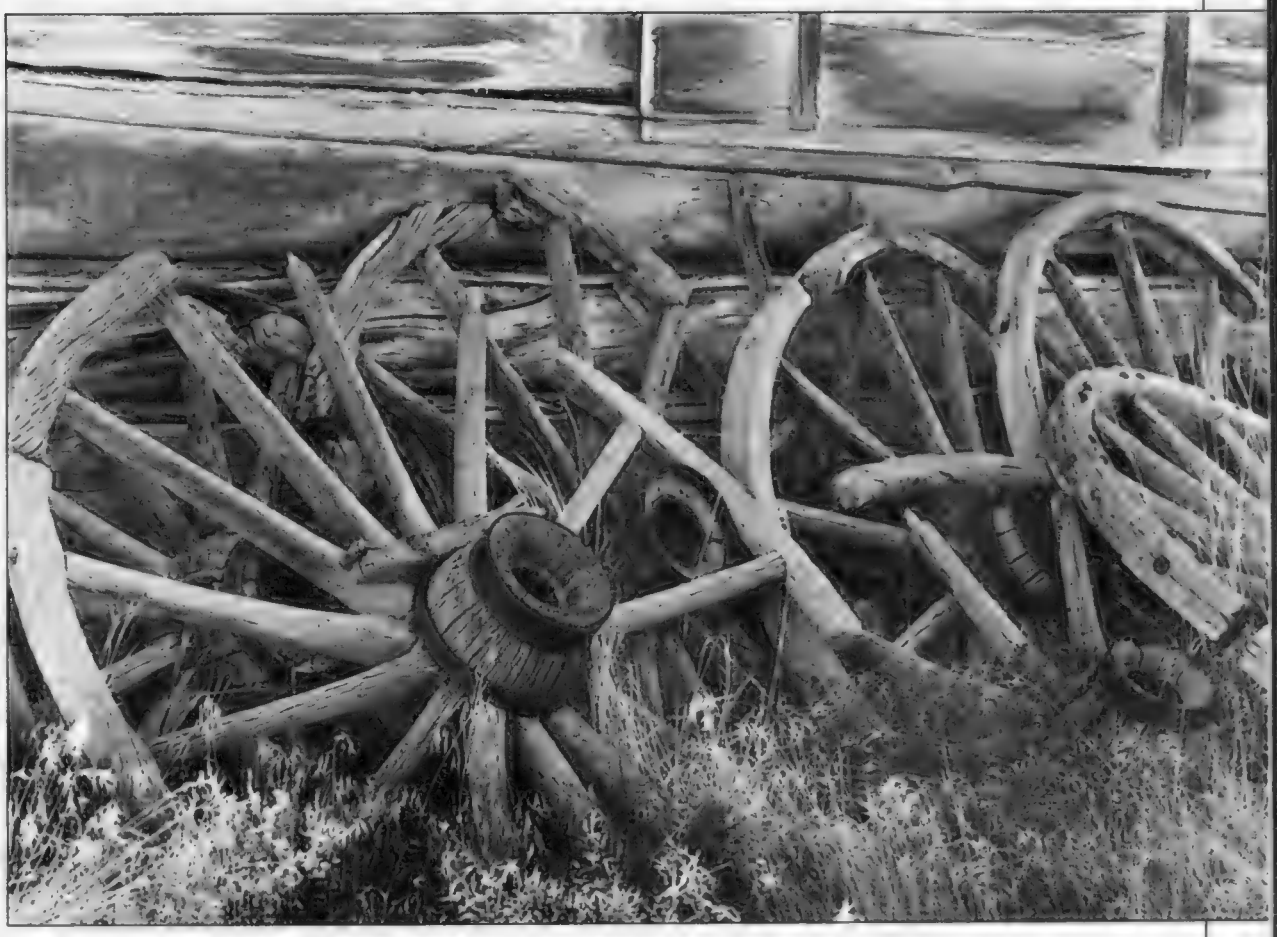

PHOTO BY AUTHORS

Photographing Wild Texas

by Erwin and Peggy Bauer

A hot, new day was breaking when we passed through the gate of Anahuac National Wildlife Refuge. After signing the refuge register, we turned westward along the narrow, gravel auto road, driving slowly. So heavy was the humidity smothering the brackish marsh that we seemed to be suspended in mist. The steamy, brooding scene all around us might have been on a distant planet instead of a little-known sanctuary in extreme southeastern Texas.

A raccoon raced across the road in our path and vanished in vegetation. Then suddenly, on approaching Shoveler Pond, we cut the engine. Motionless and in half-stride a great blue heron posed before us in the still, shallow water, silhouetted against stems of marsh grass and the salmon glow in the eastern sky. It was a striking composition for any nature photographer. Instinctively we reached for the cameras that are always at hand.

But before we could focus sharply on the bird, the picture changed. From the opposite side of the pond we spotted the V-wake of some other creature—a large alligator swimming directly toward the heron. The result for us was one dim, blurred exposure of a heron frantically taking flight just beyond the jaws of the stalking 'gator. A moment later the marsh was peaceful and calm again. Nothing stirred. The only sounds came from the buzzing, vagrant mosquitos around our ears.

We spent the rest of that morning touring the fifteen miles or so of roads that crisscross the refuge to Galveston Bay. Despite the heat, it was time well spent. We found and photographed water and wading birds in great numbers. But more and more as the morning sun dissolved the moisture in the air, the oldest residents of Texas began to appear. Everywhere along the edges of open water, alligators emerged to bask in the sun, exactly as they have in this wetland for more than a million years. Some of the reptiles were as long as the van from which we photographed them. Perhaps we had discovered the best place in all of their natural range to watch and photograph alligators in the wild. It was an extraordinary experience and only thirty miles away from the concrete canyons of Houston.

But Anahuac is not the only (or even the best) destination for nature cameramen in the Lone Star State. Far, far from it. We have covered the outdoor, wild West very thoroughly, and it is no idle Texas brag that some of America's finest natural areas are scattered liberally across the state. Let's have a look now at some of the most worthwhile for a photographer, most of which happen to be federally owned lands.

There are eight National Wildlife Refuges in Texas: Anahuac, Aransas, Attwater Prairie Chicken, Buffalo Lake, Hagerman, Laguna Atascosa, Muleshoe, and Santa Ana. Aransas, east of Corpus Christi, may be the gem of the entire United States refuge system, at least as far as bird life is concerned. More than 350 species have been counted here. Best known are the endangered whooping cranes that annually winter in this refuge. And there is no better public place to shoot white-tailed deer, wild turkeys, and javelinas with a telephoto lens.

Buffalo Lake, southwest of Amarillo, is a splendid refuge in which to film vast numbers of ducks and geese during a wet spring or fall, or to shoot prairie dogs and burrowing owls anytime. Hagerman, west of Sherman near the Oklahoma border, is littered with hundreds of oil wells, plus connecting pipelines, but most wildlife mind not at all. A patient cameraperson can capture everything from coyotes to armadillos here, and especially Canada geese.

The largest concentration of redhead, plus other species of ducks, spend every winter at Laguna Atascosa just east of Harlingen at the southernmost tip of the state. But we have also photographed deer, turkey, and many birds of prey here. West of Harlingen, but closer to McAllen, is Santa Ana National Wildlife Refuge, comparatively small, but with colorful birds from Mexico, such as green jays, that can sometimes be seen at close range from a photo blind. Chachalacas here are as tame as barnyard chickens. Look also for the almost year-round profusion of wildflowers and for giant toads that may weigh as much as a pound.

Although some Texas state parks tend to be overcrowded every summer, many are very good for nature photographers. Bentsen-Rio Grande Valley near Mission is similar to Santa Ana in ecology and wildlife. Another of our favorites is Caddo Lake on the Louisiana border. Few places in all America can match the haunting scenes of moss-draped cypress forests growing from the dark water on a spring or summer morning. Wood ducks and frogs, turtles and snakes are fairly abundant. Mushrooms explode from the moist forest floors surrounding Caddo Lake. A photographer could (as we did) spend an entire season here, exposing film wholesale, but never

on the same scene or subject.

We have had good luck filming at random while hiking the trails of Davis Mountains State Park near Fort Davis. We sometimes met white-tail or mule deer; autumn is the best time. Palo Duro Canyon, south of Amarillo and east of Canyon, is not the best place to seek wildlife subjects, but this awesome slice of earth hundreds of feet deep—with sheer walls of mudstone and sandstone—constantly changes color with the time of day and atmospheric conditions. A still-life cameraperson can be totally absorbed here, while ensconced in an excellent, neatly manicured campground.

Many serious nature photographers who retreat to warm places for the winter aim for Sea Rim State Park between Galveston and Port Arthur. We've found friendly (occasionally *too* friendly) raccoons right around the convenient campsite. Sea Rim also has permanent photographic blinds that visitors may use. Pedernales Falls near Johnson City is a scenic area, particularly in early spring and autumn when the foliage is brightest. But even winter, when you have the whole place to yourself, is a good time to pause and trek to the falls. Balmorhea, near Toyahvale, is the one park in Texas where a cameraman with proper gear can go underwater into a clear, warm pool (year-round temperature is about 70° F.) at San Solomon Springs. The prairie dog colony of Mackenzie State Recreation Area near Lubbock is a lively place to visit from April until September.

A century ago the Big Thicket of east Texas was still largely intact and among the most unique and beautiful of ecosystems in our land. Only a pitifully small portion survives today and this in a dozen tiny tracts rather than in one complete unit. Nevertheless, we have enjoyed happy times hiking the trails and exploring the deep woods that are alive with birds. Canoe tripping on the creeks, with a guide or in your own car-top canoe, is also an ideal way to stalk creatures or to find rare, indigenous flowers such as the hooded pitcher plant. Details for visiting this Texas treasure can be obtained from the Big Thicket Association, Box 198, Saratoga, Texas 77585.

We have always been surprised at how few Texans are familiar with the most rugged areas of their state, Big Bend and Guadalupe National Parks. Big Bend is 70,000 acres of raw wilderness within the great elbow of the Rio Grande, surrounding the Chisos Mountains. It just may be the best-kept secret in our national park system. The best hike for landscape photography in Big Bend is the Window Trail that winds among a whole catalog of desert plants and offers such powerful vistas as Casagrande Peak. Lower down, the Rio Grande cuts through three spectacular canyons during its 100-mile course in Big Bend Park. Santa Elena Canyon is best photographed in early morning light. Wait for the late afternoon sun to shoot Boquillas Canyon. Mariscal Canyon is photogenic at any time. Each of the canyons can be photographed from a fresh, more dramatic viewpoint by taking a river trip in inflatable rafts.

We have hiked and photographed in Guadalupe National Park, between El Paso and Carlsbad, New Mexico, but not nearly often enough. This is probably our favorite wild area in Texas, and that is easy to explain. To date, this park of high forests, steep dizzying trails, and canyons that are cool even in summer remains little visited and lightly trampled. Here one can experience wild West Texas as it always was.

Erwin and Peggy Bauer *are the authors of a new book,* Photographing Wild Texas, *published by the University of Texas Press. It is available in hardback for $24.95, in softback for $14.95; add $2.00 for postage and handling, from Travel-Adventure-Outdoors, Box 543, Teton Village, Wyoming 83025.*

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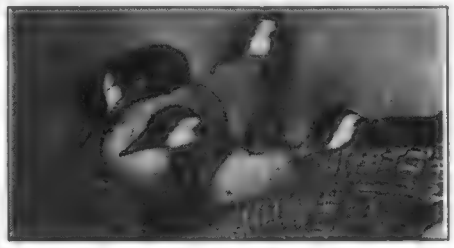

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Ten Ways To See Texas: Traveling the Lone Star Trails

by Francis L. Fugate

If you are driving east on Interstate 10 toward Texas and have a day or so to spare, stop at the Texas Tourist Bureau just inside the western border and ask for the Texas Mountain Trail (#1 on the map) brochure. At El Paso it will lead you off the beaten track along routes first broken by Indians and Spanish *conquistadores* hundreds of years ago; it will take you past the billion-year-old volcanic rocks of the Franklin Mountains. Along the way, you can view a wealth of historic sites, spectacular scenery, and wildlife.

Speeding freeway travelers miss the rugged beauty of ninety peaks which thrust more than a mile high. They miss Hueco Tanks, a formation of hollow rock basins where frontier travelers found precious water. Hueco Tanks became a regular stop on the Butterfield Overland Mail route. However, Indian pictographs attest to much earlier use.

You will cross Salt Flat, ancient salt beds that presented a formidable barrier to early-day wagon trains. During the 1860s and 1870s a dispute erupted over their ownership. Mexican nationals considered the beds public property and refused to pay American entrepreneurs for the salt. A series of skirmishes cost several lives in what became known as the Salt War. The cavalry finally moved in to keep peace.

You will pass Guadalupe Peak, the highest mountain in Texas at 8,749 feet, fronted by the sheer wall of El Capitan, long used as a trademark by the Santa Fe Railroad.

The names of the peaks and ranges along the way chronicle the history of aboriginal residents, Spanish priests and soldiers, early travelers, and pioneer settlers who came to live a hard-scrabble existence in a land where the view from the front porch reaches sixty miles to mountain peaks rearing beyond the horizon: Delaware, Davis, Bofecillos, Van Horn, Wylie, and Christmas Mountains; individual peaks such as Sierra Blanca, Sierra Diablo, Sawtooth Mountain, Santiago, and

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Atop Mount Locke you will find the McDonald Observatory, established because of the clear West Texas atmosphere. A walking tour leads to major activity sites and describes the function of each. A dome the size of a ten-story building houses a 107″ telescope. Public viewing through an 82″ telescope is available the last Wednesday night of each month, but written arrangements must be made well in advance.

You will want to visit the Fort Davis National Historic Site, operated by the National Park Service. Fort Davis was built in 1854 as a base from which the United States Cavalry could protect overland trails from hostile Indian attacks. It served as a haven for stagecoaches and wagon trains.

During 1859–60 the Army conducted tests at Fort Davis to compare camels and mules. The tests were discontinued during the Civil War. Although camels looked promising, no more tests were made after the war. The tests had been authorized by Jefferson Davis, who subsequently became president of the Confederacy. After the war, no further action was taken on the camel experiment for fear it would reflect credit on the "traitor."

At Study Butte (pronounced "stew-dy beaut") you can roam a genuine ghost town, named for an early prospector and mine manager. Then there is nearby Terlingua ("three tongues"), once a boisterous mining town of 2,000. Today there is nothing but a small trading post located in the old company store.

In 1967 Terlingua was the site of the first in a series of zany "World Championship" chili cookoffs that attracted hundreds of participants and spectators. The contest has moved three miles west to Villa de la Mina, a motel-type facility at the site of an old mercury mine. Here visitors can search mine tailings for specimens of cinnabar (mercury ore), agate, and other minerals.

At the southeastern reach of the Texas Mountain Trail, you will come to Big Bend National Park, an experience you won't want to miss. Here the Rio Grande has spent years by the millions cutting a great looping "bend" through solid rock to form spectacular canyons. If you are young at heart you may stop off to take an unforgettable raft trip. The park encompasses 1,100 square miles of environmental contrasts: thorny, sun-baked desert; awesome, shadowy canyons; cool, forested highlands; and stony mountain towers looming nearly a mile-and-a-half high.

Between Big Bend and Presidio, the Mountain Trail follows F.M. 170, one of the nation's most spectacular highways. Locally known as El Camino del Rio (The River Road), the highway parallels an old Spanish trail used to transport silver and other treasures more than two centuries ago. During the days of Mexican banditry, army mule trains packed supplies over the route. Later, during the Prohibition era, the still-remote trail was used by smugglers. The name of Contrabando Creek, just west of Lajitas, reminds motorists of the road's history.

Many legends of buried treasure are told about this trail but the facts are equally intriguing. In 1876, August Santleben, a pioneer freighter, transported $350,000 in silver and 40,000 pounds of copper through this wild country.

The Mountain Trail traverses an open land where annual rainfall may be less than ten inches. Only the hardiest plants survive: mesquite, cactus, catclaw, sage, ocotillo, yucca, and the ever-present greasewood. To early inhabitants, greasewood was both medicine and building material. Its twigs and leaves, steeped in boiling water, made a healing poultice for man and animal; parasitic deposits from the undersides of leaves were mixed with pulverized rock to make cement.

Do not take the "deer crossing" signs lightly. The Mountain Trail abounds with wildlife. You may see occasional herds of beautiful, swift, fawn-and-white animals locally known as "antelope." The correct name is pronghorn. They are native to treeless parts of the United States and Mexico. When you see a herd, you will note that at least one animal will be standing with head erect, watchful. He is the herd lookout.

After 668 miles, the Mountain Trail will bring you back to El Paso through Fabens, the historic village of San Elizario with its ancient mission, and the fascinating Tigua Indian Reservation near Ysleta.

If you are driving into Texas from the east on Interstate 20, you can pick up the Texas Forest Trail (#8 on the map) a few miles within the eastern border and get an entirely different view of the state. You can wend back-roads and explore shaded bypaths in four national forests and four state forests. The acreage of the vast "East Piney Woods" of Texas almost equals the combined forest areas of New England.

But you will find more than forests along the Forest Trail. Near Kilgore you will be driving through the great East Texas Oil Field and the "World's Richest Acre." Near Nacogdoches your path will take you over a portion of El Camino Real, a road laid out about 1690 to connect St. Augustine, Florida, and San Antonio. This route was regularly traveled by the Spaniards while the first English colonists were still struggling to secure a foothold in Virginia.

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If fishing is your bag, you can stop off at Lake Palestine, five miles north of Frankston, or at Caddo Lake State Park. The haunting beauty of moss-draped cypresses and abundant bird- and wildlife will cause you to unlimber your camera. If you lean toward photography, you will not bother with your fishing rod.

In sharp contrast with the cactus and barrenness of West Texas, you can find the unusual golden pine tree and a rare giant magnolia. (Ask directions at Woodville.) Redbud and dogwood trees are commonplace, and you will not want to miss the twenty-eight-acre rose garden in Tyler. It is a few blocks west of downtown off Front Street (St. Hy. 21). It displays 38,000 plants in almost 500 rose varieties. But if you are visiting in October, be sure you have reservations. That's the time of the Texas Rose Festival, complete with parades, a reigning Rose Queen, and roses, roses, roses.

The Texas Forest Trail will take you 859 miles out of your way, but you will not begrudge a single mile or a single day.

No matter from what direction you approach Texas or where you are within the state, you are within a few miles of one of the state's off-the-beaten-track trails. There are ten in all, and each will give you an entirely different view of that vast state, the largest in the "lower forty-eight" as they call us in Alaska. All you have to do is turn off the freeway and slow down to enjoy the pleasures that Texans have long reserved for themselves.

It has not always been this way.

In 1967 Texas had a serious problem with tourism. The rapidly developing freeway system and the trend toward bypassing population centers to eliminate traffic congestion was causing motorists to point their cars down superhighways and follow the boredom of long white lines through the state.

The problem was compounded by distances so vast and environments so diverse that facts were likely to be dismissed as tall tales. It was difficult for a winter traveler enduring a "blue norther" in the Texas Panhandle to believe that grapefruit and oranges were being harvested at that very moment in the same state, particularly if the traveler came from one of the small Eastern states.

The problem of distance was dramatized by a salesman who was servicing an account in El Paso. His sales manager telephoned from the home office in Kansas City. "Could you drive over to Houston and pick up a couple of orders this afternoon?"

"Why don't you go?" demanded the salesman. "Kansas City is closer to Houston than El Paso is."

Governor John Connally addressed the problem. He appointed a committee to develop a system of "Texas Travel Trails" leading to significant scenic, recreational, and historical sites. In 1968 the ten trails became operative. For the most part, these routes use state highways and the many farm and ranch roads that crisscross the state. However, all are well-paved all-weather roads.

The ten trails are loop routes, totaling 6,913 miles, ranging in individual length from 523 to 859 miles. Each is named for the principal environmental or historical feature in the portion of the state that it covers.

The trails are marked with distinctive blue and white signs and arrows. They may be traveled in either direction.

For trail maps and guides detailing the various environmental, historical, and recreational features, write: State Department of Highways and Public Transportation, Travel & Tourism Division, P.O. Box 5064, Austin, Texas 78763.

Texas Travel Trails

(Numbers indicate location on the map.)

1. Texas Mountain Trail (668 miles) traces a figure-eight in extreme West Texas

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through mountains where prospectors gouged great wealth from hidden recesses and across wide-open spaces where wagon trains once labored with outriders to warn of hostile Indians. The leisurely traveler can find secluded canyons, unspoiled parks, and weathered sites of living history.

2. Texas Plains Trail (735 miles) spans a vast table-flat stretch of the High Plains region in the Texas Panhandle. Once this area was grassland without a fence or a tree, inhabited by grazing buffalo and bisected by the Comanche War Trail. Today it is a rich agricultural and industrial region, underlaid by great reservoirs of oil and natural gas.

3. Texas Pecos Trail (690 miles) covers an area of Southwest and West Texas that varies from raw, arid landscapes to inviting green valleys, from an international river to shifting sands reminiscent of a Saharan desert. Early travelers who crossed the Pecos River found that the only law was the strength of the individual; men as harsh as the landscape ruled the land.

4. Texas Forts Trail (685 miles) traverses West-Central Texas where a line of forts was built to protect early settlers from savage Indians who were resentful of intrusion into the land they once roamed at will. The trail leads to eight of these famous frontier forts and an ancient Spanish presidio. More than thirty U.S. military forts were established in Texas.

5. Texas Hill Country Trail (645 miles) wanders through scenic South-Central Texas. Wildlife is abundant; caves lure visitors to eerie underworlds; and a chain of highland lakes provides boating, fishing, and water sports. This land, once a sea bottom, teemed with marine creatures who left their fossils. German communities reflect the life-styles of early pioneer immigrants.

6. Texas Brazos Trail (523 miles) circles through a fertile agricultural area of East-Central Texas that attracted early settlers and plantation owners. The historic Brazos River was once called Brazos de Dios, the "Arms of God," probably in thanks for the gift of fresh water. Its valley abounds in colorful wildflowers and wildlife, historic sites, and museums.

7. Texas Lakes Trail (650 miles) provides access to some thirty blue-water recreational areas in North-Central Texas. Overall, Texas has more than 6,000 square miles of inland water, exceeded only by Alaska's glacier-locked expanse. Boating enthusiasts find broad open waters, secluded coves, and fine beaches.

8. Texas Forest Trail (859 miles) explores a forested stretch in East Texas where the value of timber and wood products runs a close second to oil. Indians and early Anglo-American settlers practiced agriculture here by hacking and burning clearings out of the woodlands. These clearings were reforested during the 1930s to produce today's extensive timberlands.

9. Texas Independence Trail (732 miles) spans the San Jacinto battleground on which Texas won its independence from Mexico in 1836; visits the bustling gulf coast with Mission Control, where pioneering astronauts direct space explorations; and wanders through Goliad where Spanish *conquistadores* established a presidio as they explored new lands for "God, Gold and Glory."

10. Texas Tropical Trail (726 miles) bisects empire-sized ranches in South Texas, brushy landscapes that gave birth to the American cowboy and provided cattle for trail drives to the north. It leads to idyllic resorts by the shimmering Gulf of Mexico; through fertile farmlands with an eleven-month growing season, past citrus groves heavy with grapefruit, oranges, and lemons; and provides a chance for visitors to cross the Rio Grande into Mexico for shopping and sightseeing.

Francis L. Fugate *is Professor Emeritus of English at the University of Texas at El Paso. He is also a prize-winning author and a frequent contributor to* AMERICAN WEST.

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Texas Historical Writing: A Sample of the Myth at Age 150

by L. D. Clark

Best begin a notice of Texas historical writers this Sesquicentennial year by saluting the first of them, Mary Austin Holley, whose *Texas* (1836) gave the Republic a history almost by the time it had any. Her words were the earliest in one voice of the myth, the one praising Texas as the Promised Land. That other voice, glorifying Texans as bigger-than-life and never-say-die, first came from some unknown bard soon afterwards. To judge from the books so far on the scene for the present occasion, both voices of the myth are still ringing loud and clear, even echoing in the background of those books that undertake to be straight history. Whether myth, history, or both, every book I've seen is bent on making the story of the great state of Texas greater, and at the same time more readable—more lookable too, since a number of the volumes are longer on photograph than text, headed in all their gloss for the coffee tables of Texas.

In *Texas* (Skyline Press, $16.95), after a brief and myth-tinted introduction by Bill Porterfield, the photographs of Phil Hollenbeck catch far-ranging glimpses of Texas in brilliant color, from the swirl of modern life to some of the stillness of the past—and of the vastness in landscape and skyscape that is still out there. A couple of other photography books seem to deserve mention here, though I have not seen copies, because the titles are so clearly Sesquicentennial in attitude. First, Bryan Woolley's *Where Texas Meets the Sea, A Coastal Portrait*, with photographs by Skeeter Hagler (Pressworks, $24.95)—other states have coastlines; only Texas encounters the deep. And then there is *Texas: A Salute from Above*, edited by T. R. Fehrenbach (William Shearer, $34.95). If you wonder for a moment just how high in the sky the Texas Sesquicentennial is being celebrated, rest assured that the level in this book is only that of aerial photography. The biggest endeavor of all to embrace history by gathering photographic images of Texas past and present is *A Photographic Portrait of Texas* (Texas Monthly Press, $60.00), a two-volume work from the Texas Historical Foundation, under a project sponsored by DuPont and Conoco. The more than 300 shots in the first volume, ranging from the 1850s to the 1980s—once history had to be at least yesterday but now it begins this morning—combine the nostalgia of the family album with the satisfaction of a history lesson. The sixteen photographers of Volume II catch modern Texas in all its fascinating variety. If any one observation can be made of the group, it is that they handle the camera as though the myth did not exist—which may be another way of saying it does. Stephen Harrigan's excellent introduction to the modern volume adds a troubling perspective to the myth as it persists today: how to know the experience after the source has disappeared and what is left is chiefly media hullabaloo. Though city-bred, Harrigan misses most the loss of the land as mythic origin in today's over-developed world. I sympathize with that view, having been brought up on a piece of Texas land that was over-used even back then. But it was enough to create a yearning for the unspoiled that still strikes me now and again. When that happens, my blood flows like a spring branch through a virgin forest of post oaks.

History through photographs with commentary is fascinating, but for many of us in this age of visuals the written word is still the best opening to the past. James Haley's *Texas: An Album of History* (Doubleday, $24.95), is a good mix of word and picture: high points in Lone Star history effectively presented and sprinkled with choice quotations from participants in the events, all liberally illustrated with old photographs. Moving on to pure prose, *Texas: A Sesquicentennial Celebration* (Eakin Press, $19.95) may offer in fact too many expository details. Under the guidance of Donald W. Whisenhunt, each of twenty Texas historians contributes a chapter packed with dates and events about some facet of the state's history. This is the least "mythical" of the volumes commented on here, and while it is not the highly readable narrative it purports to be, it is well worth having for reference. Another book already well known and admired by devotees of Texas history, T. R. Fehrenbach's *Lone Star: A History of Texas and the Texans*, is appearing from Macmillan ($12.95) in a special Sesquicentennial revision. Besides the regular edition, readers with an eye out for collectables will find a limited number of copies in a special binding at $100.00 a throw.

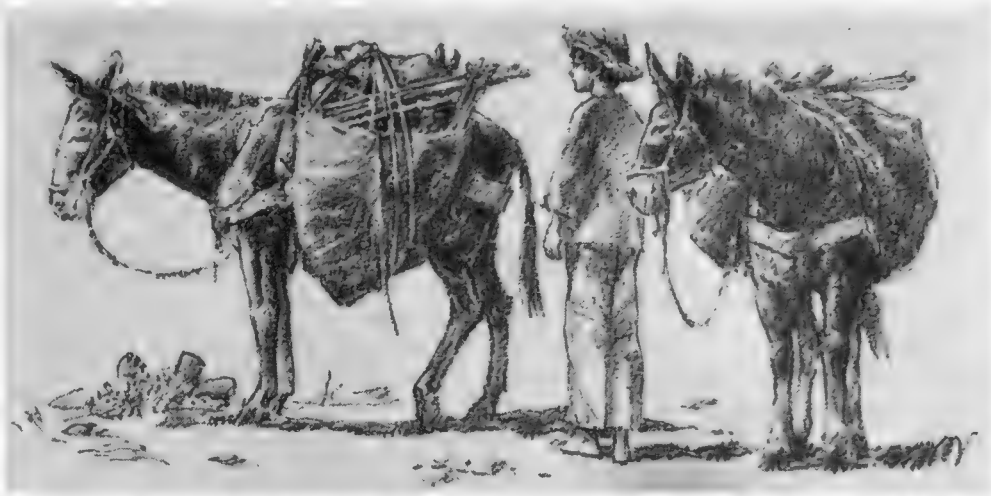
The myth of Texas may be in one sense borne out by history—or so we've been telling ourselves so long that we believe it, but any myth is more folklore and fiction than

historical fact. A good way into where the factual meets the imaginary is *The Texas Literary Tradition*, edited by Don Graham, James W. Lee, and William T. Pilkington (College of Liberal Arts, University of Texas, Austin, $10.00)—a book with all the attributes of a Sesquicentennial volume, though published out of a conference in 1983. The writers discussed are the novelists of Texas, who know for sure, along with John Steinbeck, that "Texas is a state of mind," and who consequently are among the best keepers of the myth. At least two novels this year attempt to add appreciably to the mythic tradition: Larry McMurtry's *Lonesome Dove* (Simon and Schuster, $19.95), and James Michener's *Texas* (Random House, $21.95). The Michener connection is one of those "only in Texas" happenings. A former governor invited Michener to come down and do a big book for the Sesquicentennial—has any other political leader since that Roman emperor ever appointed an official bard? No one has to be told that collectors will be rushing to buy this *Texas*, not only the ordinary hardcover but an elaborate two-volume edition illustrated by Charles Shaw, to be published on Texas Independence Day, March 2, 1986, by the University of Texas Press and priced at $125.00.

For those who see fiction and history as near relatives within the myth, *Lonesome Dove* and *Texas* will serve well to prove their stand. In *Texas*, Michener goes all out to fashion the epic the novel was commissioned to be, from the "in the beginning" of the sixteenth century to the present moment, attempting to bring every significant event in Lone Star history down to the size and intensity of individual participation, several of the individuals from successive generations of the same families. Many of these segments are intriguing as vignettes, and now and then they build up to a stretch of absorbing narrative, but no matter how great the effort to combine them all into the sweep that "epic" demands, the usual result is sprawl. What is never achieved is scope: which is sweep under a lens more powerful than Michener can ever command. Too much of the "myth" that does succeed is of the all-too-common type now flung over the entire globe by television's "Dallas."

The next step, moving on to *Lonesome Dove*, is inevitable: what is any myth in modern times without an anti-myth? That is what McMurtry's novel sets out to be, until the center shifts first toward striking a balance between deflating the myth and maintaining it, and finally toward recreating all the mythical characteristics of the old Saturday afternoon Western movie. Two rangers bypassed by history get up a drive of stolen Mexican cattle from the Rio Grande to Montana, with most of the legendary types participating: the cool leader, the philosopher never quite cowboy, the weak gambler, even the latest edition of the big imperturbable Texan: the black cowboy. Once caught up in straightforward instead of ironic creation of these types and their story, McMurtry elevates them to where they have to be to become memorable: individuals emerging out of types. Through all this the novel shapes up well, growing more interesting as it unfolds—which cannot be said of far too many novels as bulky as this one. *Lonesome Dove* fails only when man meets woman. Then, with rare exceptions, the men are all boys and the women whores. A few of the boys love like calves, most are content with "taking a poke" now and again. Both varieties are more interesting punching cattle.

If any great new disclosures about the Texas past or any re-interpretations of its history are in the offing, no advance signals have come my way, but then the year is yet an infant. One item from an unusual quarter is General Vicente Filisola's *Memoirs for the History of the War in Texas*, translated by Wallace Woolsey (Eakin Press, $16.95), with some always-needed contributions to the Mexican side of the revolutionary story. No reason to expect monuments of scholarship in response to this occasion anyhow. Most of the books that last are not written for public festivals. They celebrate only a fortunate encounter between writer and subject, and that occurs when it will. For that reason, some of the promising books for the year are reprints. Lon Tinkle's *Thirteen Days to Glory: The Siege of the Alamo* (Texas A&M University Press, $15.95; originally published 1958) is a welcome revival. So is *The Trail Drivers of Texas*, accounts from those old-timers collected by J. Marvin Hunter (University of Texas Press, $27.50; originally published 1924), and so again is *Texas Cowboys* by Dane Coolidge (University of Arizona Press, $7.95; original publication 1937). So it's a big year for cattle-drive literature, which is as it should be, since no part of the myth can ever quite equal that of the longhorn cow followed by the horse ridden by the man. In fiction Benjamin Capps's *The Trail to Ogallala* and Robert Flynn's *North to Yesterday*, two fine trail-drive novels from a few years back, are being reissued by Texas Christian University Press. So pervasive is the longhorn image that what sounds like a trail-driver's memoirs—*From Hide and Horn*, compiled by Peggy Zuleika Lynch and Edmund C. Lynch (Eakin Press, $12.95)—is actually a Sesquicentennial anthology of Texas poets from 1836 to 1986.



Drawings are by Charles Shaw, from the book Texas by James A. Michener. © University of Texas Press, Austin. Photos by Sandy Wilson.

Here at the start of the year when the outpouring has just begun, I can only sample the Sesquicentennial book offerings. Recently I learned that the Texas State Library has opened a statewide campaign under the slogan "Read a Texas Book a Month." That would be a good idea for this or any other year. From the looks of things to come, a reader could follow that advice several times over in 1986 and still not come to the end of the celebrations in print for the grand occasion. ✪

Novelist, literary critic, and historian, **L. D. Clark** *is a professor of English at the University of Arizona. His latest book is an edition of* Civil War Recollections of James Lemuel Clark *(Texas A&M University Press, 1984, $12.50). A new novel of his,* A Charge of Angels, *will be published this fall by Confluence Press.*

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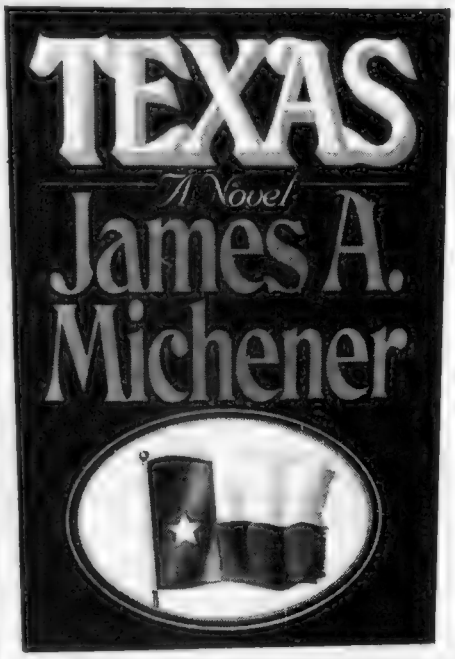

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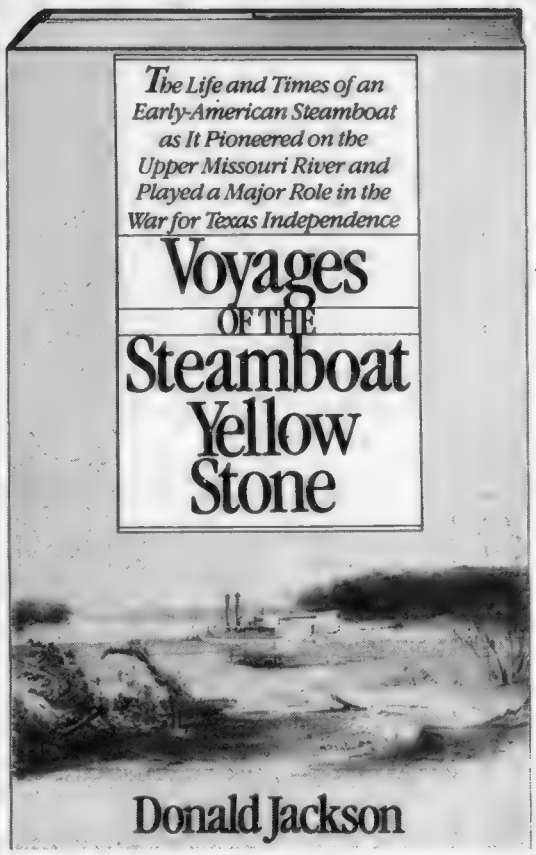
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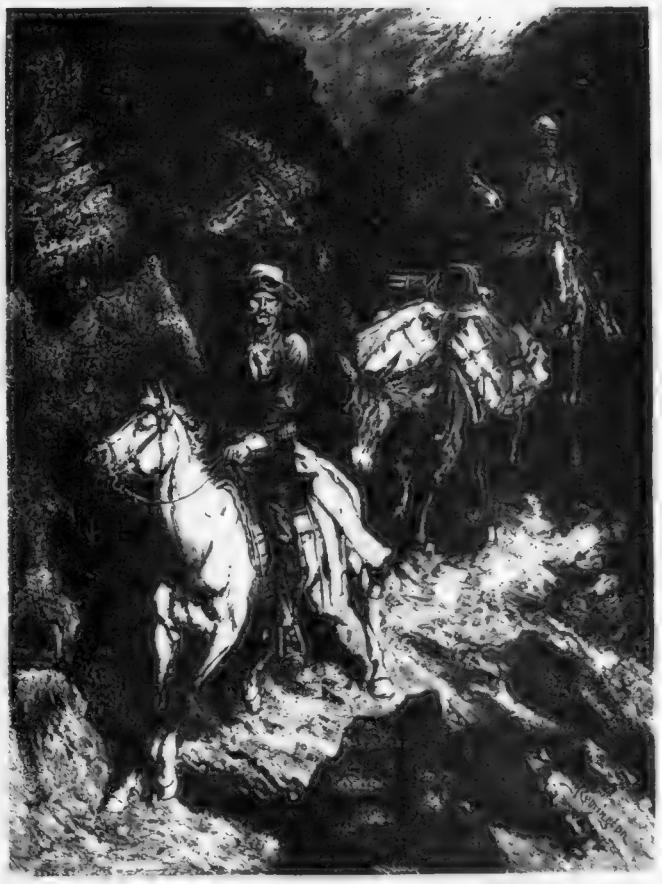

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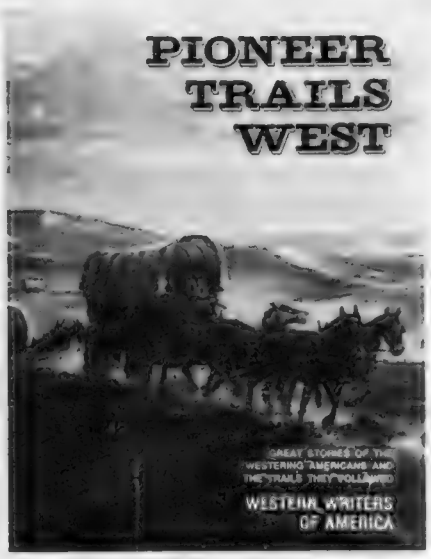

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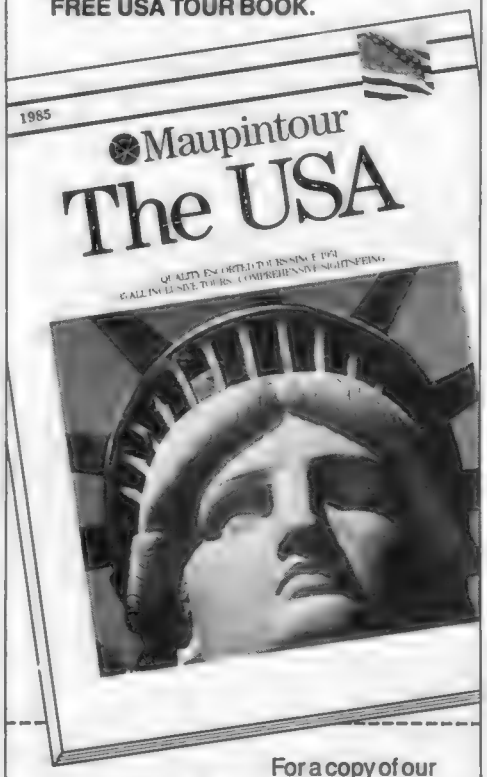

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Western Lookout

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Remember the Alamo— Rare Find in San Antonio Dig

"It was an archaeologist's dream come true."

Joseph H. Labadie expressed the enthusiasm of San Antonians when a recent archaeological dig yielded unexpected treasures linked to the history of the Alamo, a sacred and rousing symbol in Texas traditions. To the delighted surprise of all, the excavation uncovered Mexican military artifacts in a trench that was part of earthworks dug for an artillery emplacement in 1836 by General Santa Anna's troops in their attack on the Alamo. This is the first military post of Santa Anna's army to be found.

The recovered military artifacts have been identified as dating from the mid-1830s and as the sort of items that the Mexican army used at the time. Some of the most interesting finds are: a rare, unfired, eight-inch bronze howitzer shell, a nine-pound cannonball, grape shot, musket balls, and numerous parts from "Brown Bess" muskets, which the Mexican government bought from the British for use as the standard weapon of Mexican infantrymen of that era.

Labadie, a Research Associate at the Center for Archaeological Research at the University of Texas at San Antonio, was the field supervisor for the dig. The project developed when preparations were made to move the historic Fairmount Hotel to the southwest corner of East Nueva and South Alamo Streets, in a section of downtown San Antonio known as La Villita, only 600 yards from the Alamo. As Labadie monitored the work of crews who were preparing La Villita grounds for relocation of the old Fairmount, he noticed archaeological items being unearthed. To allow the Center for Archaeological Research at UTSA to investigate the site, the contractor agreed to suspend his activities for two weeks.

Because the dig concerned the Alamo, San Antonians rallied round with absorbing interest, offering help where needed and lining up to watch excavation activities. In a hurry-up schedule during the allotted two weeks, the Center's staff and fifty-six volunteer amateur archaeologists spent twelve to fourteen hours daily on the project. They recovered not only military artifacts but great quantities of ceramics and other discarded household items that were thrown into the trench during a span of years after the Battle of the Alamo.

Along with the excitement over their find, archaeologists suffered a bitter disappointment in their expectations. Historical evidence had led them to believe that the dig would uncover one of the funeral pyres where the bodies of the Alamo defenders were burned by the victorious Mexicans. However, nothing relating to the pyres was found.

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Lookout

Alaska WW II film. Few Americans may be aware that United States territory was occupied by Japan during World War II. A group of Alaskan historians hopes to inform the public about the armed conflict in Alaska with a documentary film.

Sponsored by the Alaska Historical Commission and produced by Aurora Films of Anchorage, the film is the brainchild of retired Brigadier General Benjamin Talley, a member of the Citizens Advisory Committee appointed by the Commission and one of the participants in the Aleutian Islands combat. The film will focus on the reasons the Japanese went to war with the United States, the buildup of U.S. defenses in the Aleutians, the secret Japanese evacuation of the island of Kiska, and the immense difficulties faced due to rugged terrain and bad weather. Nearly as many lives were lost on both sides to harsh conditions as were to armed confrontations, according to Talley.

Completion of the documentary is scheduled for June 30, 1986.

Nez Perce Trail. "From where the sun now stands, I will fight no more forever." Thus Chief Joseph of the Nez Perce ended his surrender speech to the U.S. Army forces that had finally overcome the fugitive tribe in 1877 near the Bear Paw Mountains of Montana.

The route Chief Joseph and his people followed in their 1,170-mile flight from White Bird, Idaho, to Montana has been proposed as the Nez Perce (Nee-Me-Poo) National Historic Trail. Based on a study conducted by the U.S. Forest Service, the proposal was introduced to Congress last July by Senator James McClure, R-Idaho. The trail, which crosses northern Idaho and then descends south along the Bitterroot Range into Yellowstone Park before veering north towards Havre, Montana, is planned as a simple facility for hikers and horsemen. (For more on the Chief Joseph trail, see AMERICAN WEST, May/June 1984.)

The Choctaw and the potato famine. In 1847, Choctaw Indians living in Indian Territory near present-day Stillwater, Oklahoma, took up a collection to succor the Irish during the potato famine, sending them $710, a large amount of money for those days. Odd? Not really, according to Fred Standley of the Oklahoma Historical Society. One of the Five Civilized Tribes, the Choctaw adopted a number of European customs long before their forced relocation in 1834 to Indian Territory west of the Mississippi. Many Choctaw were of mixed descent, having intermarried with European traders, and owned plantations

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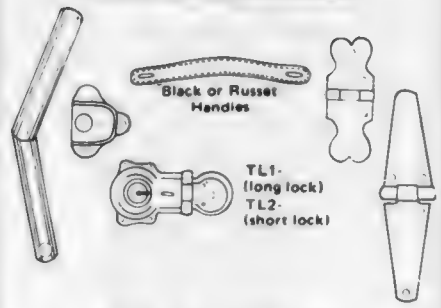

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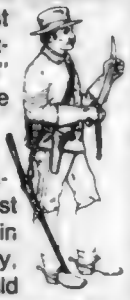

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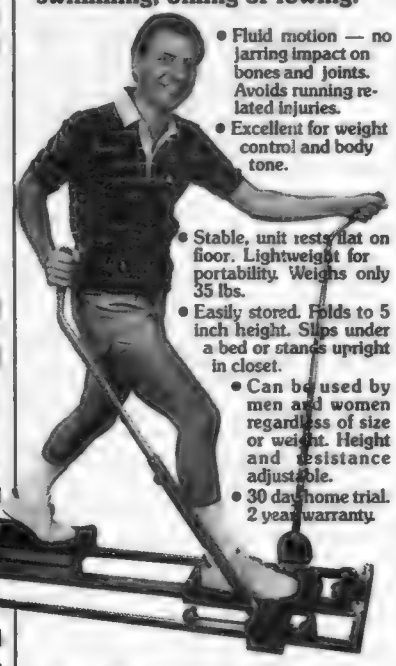

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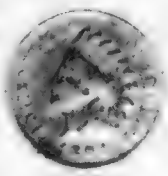
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and slaves before the move. Prospering in their new location, the Choctaw were perhaps as well informed as any other segment of the country, Standley claims, possessing good newspapers that kept them current with world affairs. He feels sure the Irish weren't the only ones to benefit from Choctaw generosity.

A traveling Presbyterian missionary organized the meeting on the Choctaw Agency at which the potato famine funds were raised.

Three-D history. The new Sacramento History Center, opened last August, boasts one of the first interactive video systems offering films, photographs, and historical information to the public. Visitors can call up historic photos of figures who helped settle Sacramento, or prospect for gold on a video game. Fourteen video stations in four different galleries provide a comprehensive overview of the history of Sacramento's ethnic communities, agricultural and technological developments, water resources, and gold mining. According to media and computer specialist Bob Docken, the project has been a great success.

Chili challenge. To bean or not to bean? That is the question facing our nation's lawmakers. The answer depends on where they're from. A coalition of Texas congressmen want to see chili, minus beans, named the national food. But Congressman Manuel Lujan (R-New Mexico) raised a ruckus when he heard the details. It seems his constituents prefer their bowl of red with beans, spelled the New Mexico way—chile.

The proposal was lightheartedly introduced to the House in March 1985 by Congressman Jake Pickle (D-Texas) to coincide with his annual spring chili cookoff. His bill has heated up the friendly rivalry between the neighboring states.

Since New Mexico is one of the nation's principal producers of chili peppers, Lujan has a definite interest in keeping the proposal a hot issue, even though it has been put on a back burner by Congress, according to Pickle's office. Claimed a spokesman for Lujan, "You've heard of the phrase 'As American as apple pie'? Well, we're saying apple pie is good for dessert, but chile is the main course."

Texans aren't known for giving up without a fight, though; it may well be a long cold day in Congress before chili vs chile is resolved.

Blackfeet businessmen. Blackfeet Indians on the Montana reservation are serious about writing their own future. Since 1971, an enterprising Tribal Council has sponsored the Blackfeet Indian Writing Company, produc-

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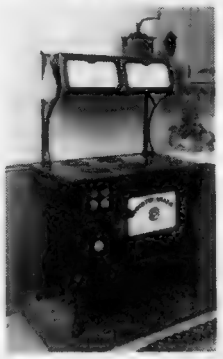

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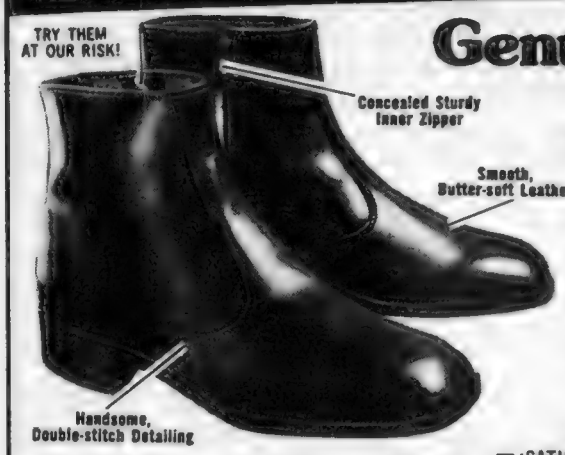

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ing pens and pencils in a factory located on reservation lands.

The Council's choice of this particular business was based on a nationwide study that discovered that pens and pencils ranked high in consumer demand. Funds from the Small Business Administration and the Economic Development Council, that helped the young company find its legs, have since been paid back. Several major United States corporations now provide loans to the Indian firm.

After a brief setback in the early eighties, pen-and-pencil prospects once again look rosy. One hundred and thirty tax-paying Blackfeet make up over ninety-five percent of the current work force at the Montana factory, which is managed by a combination Indian/non-Indian team. Lockley Bremner, one of the Blackfoot managers, feels that the business is a tremendous success financially and has raised morale, instilling pride in the people.

According to William Meyer, the New York-based vice president of sales and marketing and an honorary Blackfoot, 1985 sales reached an estimated six million dollars. Major purchasers of the Blackfeet pens and pencils include K-Mart, Sears, Boeing, and Stanford University. The company ships its handy products to every state in the Union.

Lone Star: A Television History of Texas, an eight-part documentary, is scheduled to air on Public Broadcasting Stations across the country on Sunday evenings, December 15–February 2. Times and dates may vary from station to station. Hosted by "Dallas" star Larry Hagman, the show features segments on Texas mystique, the Spanish and Indian influence, the history of the Texas revolution (with notes on Sam Houston, Davy Crockett, and other personalities of the era), cowboys and cattle empires, the oil boom, Texas politics (featuring Lyndon B. Johnson), and contemporary Texas culture from Willie Nelson to high-tech industry. This series is based on T. R. Fehrenbach's book *Lone Star: A History of Texas and Texans*.

Wildlife birth control. The growing numbers of feral animals on public lands has prompted the Fund for Animals to try a method of birth control for animals developed by Dr. Ulysses S. Seal, an endocrinologist at the Veterans Administration Medical Center and University of Minnesota in Minneapolis. Twenty-five nanny goats at the Fund for Animals' Black Beauty Ranch in Murchison, Texas, were implanted last fall with a pellet of hormones that suppress ovulation for up to five years. The technique has been widely used with big cats in North American zoos and is now being tested on free-ranging lions in the national parks of southwest Africa. After nearly two years, Dr. Seal says, no significant side effects and no disruption of pride behavior in cats have been observed. The method has also been used on Rocky Mountain goats in Olympic National Park in Washington. The Fund for Animals hopes that this method of population control will be an effective, humane way to deal with overpopulations of burros, mustangs, goats, and other feral animals that might otherwise be shot or sold at auction for their meat. Although the use of this method in the wilderness may be limited by reproduction rates and accessibility of the species, Marion Probst of the New York office of the Fund is optimistic about this alternative for smaller, contained populations.

Good news for Western ski buffs. At the biennial congress of the International Ski Federation, the Vail and Beaver Creek ski resorts in Colorado were voted hosts for the 1989 World Alpine Championships, a competition second only to the Olympic ski events. It is only the second time that this event has been held in the United States. (Aspen, Colorado, hosted in 1950.) The 1987 Championships will be held in Crans Montana, Switzerland.

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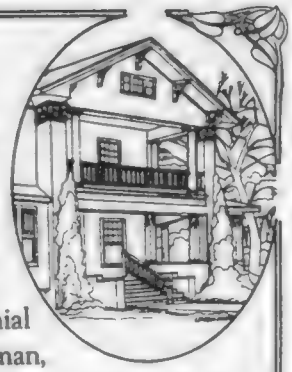

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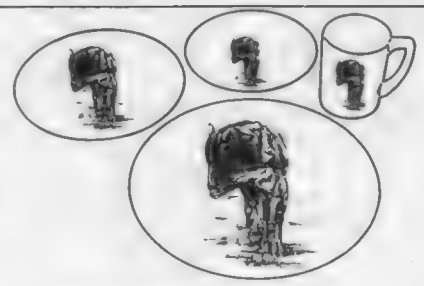

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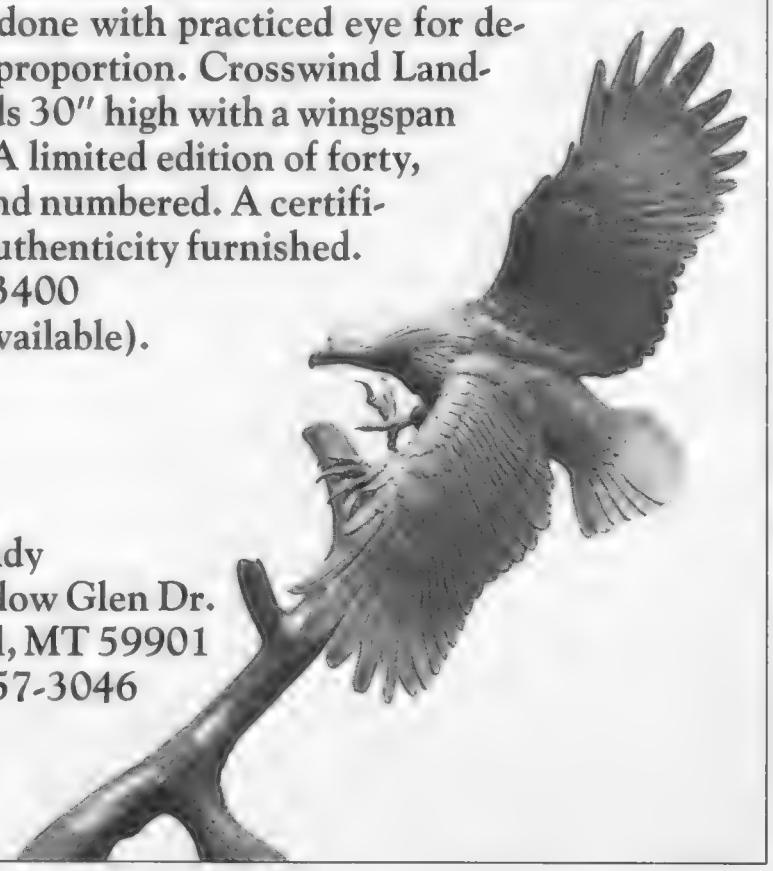

Contact
Bob Lundy
123 Willow Glen Dr.
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Harbor, Oregon, or Harbor, California? An old what-to-do discussion over a surveying error of the 1860s has been revived by expectations for black gold and mineral explorations under the ocean floor along the California/Oregon border. State ownership extends three miles out to sea and certain entitlements are allowed the states by the federal government within 200 nautical miles offshore, the Exclusive Economic Zone declared in 1983. In view of this, the importance of negotiations over ownership of a strip of land less than a mile wide has been magnified.

Oregon, it seems, would prefer to let a sleeping dog lie. Ed Zajonc, Director of the Oregon Division of Lands, said recently that the old issue had pretty well died out. But a California deputy attorney general, Dave Judson, seems to feel that his state has a case, that if an agreement between the states is not reached, litigation might be a realistic solution.

Since the Supreme Court has original jurisdiction, there is no lengthy appeal process, making the whole procedure relatively efficient, Judson says. He claims that California has wanted to clear up this matter since the late seventies "for purposes of good housekeeping." But he concedes that the prospect of offshore mineral leases in the area (which can be sold beginning in 1987, as announced by the Interior Department this year) has resparked interest in an early settlement.

The discrepancy between the legal boundary description and the actual surveyed boundary (in Oregon's favor) was discovered in 1977 by a California land surveyor. Two or three towns along the 42nd parallel would need to do a lot of paper shuffling if the error is corrected, and most residents are happy with the way things are now. Do squatters' rights apply to states?

The Institute of the NorthAmerican West, a new organization dedicated to improving public understanding of issues of regional significance to western Canada, Mexico, and the United States, has announced its inaugural conference. Scheduled for fall of 1986, "Resettling the West: Geography, Boundaries, and Migration" will include speeches, workshops, films, and music. Among the other projects now planned at the Institute, located in Seattle, is a study of inland water systems in northwest Washington and British Columbia. They also expect to produce radio and television programs and educational tabloids.

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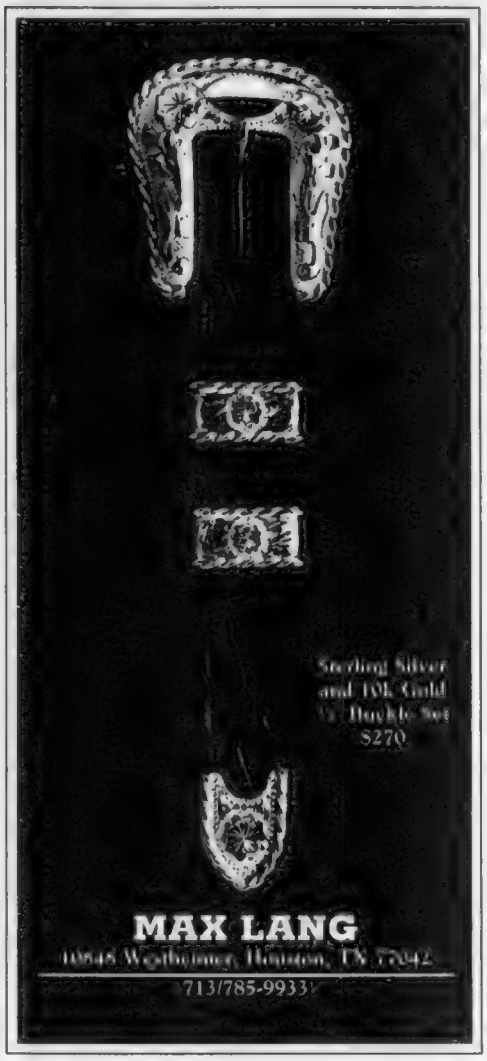

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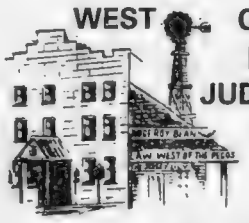

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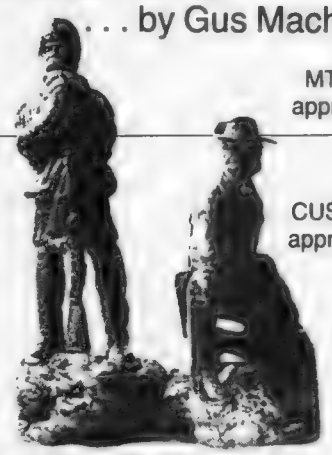

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Western Art Notes

NAVAHO WOMAN, CHILD AND LAMBS (1932)

COURTESY AMON CARTER MUSEUM, FORT WORTH, TEXAS

Photographer Laura Gilpin: Chronicler of the Southwest

Photographer Laura Gilpin memorialized the land and people of the Southwest, captivated by the impact of a harsh environment on its hardy dwellers. A retrospective exhibition of her work entitled "An Enduring Grace: The Photographs of Laura Gilpin," organized by the Amon Carter Museum of Fort Worth, Texas, spans her sixty-year career of portraying the sere beauty of Southwestern scenes.

Born in 1891 in Colorado Springs, Colorado, Gilpin studied photography with Clarence White in New York, returning to her native West in 1918 trained in the softly focused pictorial mode of the time. Inspired by the starkness of Southwestern landscapes, Gilpin gradually adopted a hard-edged, "straight" focus, accurately recording images but preserving the graceful tone of her earlier works.

Gilpin found solace for her personal worries in the ancient Indian traditions of the Southwest, a solidity in the link between past and present. Through works like the platinum print "Navaho Woman, Child and Lambs" (1932) pictured here, Gilpin revealed her fascination with the simplicity of Navajo life—their strong family ties, reverence for the land, and peaceful mien. Her photographs document both the sweeping changes that occurred and the traditions that persisted in Indian life over the years until her death in 1979. Even in her eighties, Gilpin would gather her gear and camp out near a place she wished to photograph, still entranced by the intimate relationship between land and people in the Southwest.

The Gilpin exhibit launches the Amon Carter's twenty-fifth anniversary celebration, running January 24—April 13, 1986, after which it will travel to the IBM Gallery in New York, and then on to Denver, Colorado, and St. Louis, Missouri.

After the Buffalo Were Gone. The Science Museum of Minnesota features the story of Louis W. Hill, Sr., the Blackfeet Indians, and their roles in the promotion and development of Glacier National Park. Historic photographs and artifacts depict the life and culture of the Blackfeet between 1700 and 1915, while a multimedia presentation

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focuses on contemporary Blackfeet values and ceremonies. Organized to coincide with the seventy-fifth anniversary of Glacier National Park, this show will run from July 20 through May 31, 1986.

Joseph A. Fleck: An Early Taos Painter. Not so well known as some of his art colony friends, Fleck was an important painter in early Taos and spent close to forty years in the period between 1925 and 1971 painting the people and landscapes of New Mexico. Trained at the Vienna Academy of Fine Arts, the artist worked in a romantic style, turning to loose brushwork and a vibrant color palette in the second half of his career. Forty paintings selected from various collections in both early and late styles will be on view at the Oklahoma Art Center in Oklahoma City, Oklahoma, January 5–February 23. The show will then travel to museums in Houston, Midland, and Canyon, Texas.

Second Native American Fine Arts Invitational. Indian artists representing a cross section of the United States and Canada—all with well-established careers in their fields—are now exhibiting at the Heard Museum in Phoenix, Arizona. Comprised mostly of painting and sculpture, the show will run through January 31. Also at the Heard, through spring 1986, is "Under the Green Canopy: Indians of the Amazon Rain Forest," displaying clothing, ceramics, basketry, tools and utensils, as well as ceremonial objects.

Independent filmmaking. The aim of the United States Film Festival in Park City, Utah, is to be a "critical national showcase for American independent cinema," according to its sponsor, Robert Redford's Sundance Institute for Film and Television. At the 1985 Festival, Redford expressed his support saying, "I think independent filmmakers touch the pulse of what is going on in the country. In terms of history, issues, topics, and heritage, they know more of what is going on—particularly those making regional films." Now in its eighth year, the Festival includes premieres, seminars, and a major independent film competition judged by leading members of the film community. For more information about the 1986 Festival, January 17 to 26, call (800) 453-8824 or (801) 533-5041.

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both artists and laymen in printmaking and collecting." Pieces by each of the ten founding members of the society along with those of other members are on display February 17–March 10 at the Texas Community Bank in Austin.

From the Weaver's View. Over two hundred baskets and seventy photographs illustrate the subtle art of basketry and tell of complex cultural patterns of Western North American Indians. This show at the Maxwell Museum of Anthropology of the University of New Mexico, Albuquerque, runs through March 1986.

Great Plains 1930–1939 chronicles the hard times of the Dust Bowl years brought on by drought and the Depression. In an exhibit organized by the Center for Great Plains Studies Art Collection, thirty-five paintings and twelve sculptures by regionalist artists like Nan Sheets, Charles Bowling, and John Stewart Curry represent different aspects of rural life. Styles ranging from primitive to expressionist convey the feelings of isolation, alienation, and skepticism prevalent among Great Plains dwellers during those difficult years. The exhibit is on view at the Springfield Art Museum in Springfield, Missouri, February 2–March 9.

Interwoven Expressions highlights the similarities and differences between twenty plaited, twined, coiled, sewn, and woven baskets crafted by Northwest basketmakers. Designed for ceremonial and functional uses, these beautiful baskets are made by Yupik, Inupiaq, Athabascan, Tlingit, Tsimshian, Haida, and Aleut women from spruce roots, red cedar bark, beach grass, baleen, and birch bark. Organized by the Institute of Alaska Native Arts, the exhibit can be seen December 17–January 7 at the Carrie McLain Memorial Museum in Nome and at the Yugtarvik Regional Museum in Bethel January 17–February 8.

Pueblo Paintings. Highly stylized, colorful scenes from traditional Pueblo Indian life by Indian artists of the Southwest symbolically show rituals and dances like those performed for the corn harvest and to assure successful hunting. Arranged by the Museum of the American Indian, "The Hunt and the Harvest" travels throughout New York State during 1986, appearing at the Joe & Emily Lowe Gallery in Syracuse December 22–January 14 and at the Hyde Collection in Glens Falls February 1–March 9.

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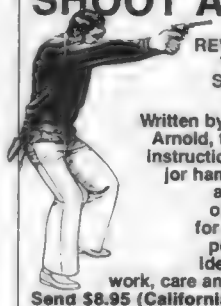

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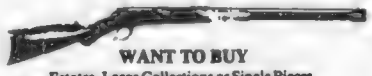

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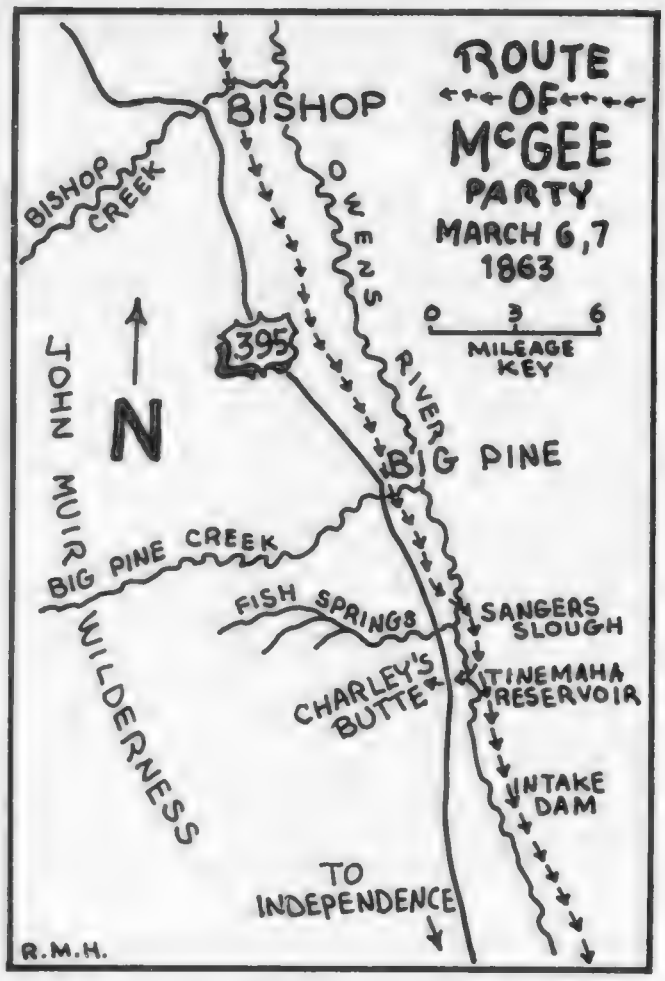

Charley's Butte Honors Brave Black Cattleman

Rising from the floor of the Owens River Valley in California, shadowed by the eastern slope of the Sierra Nevada, is a mound known as "Charley's Butte," named after a black cattleman. The story of his death reads like some tragic episode in a cowboys and Indians dime novel. Charley Tyler was a ranch hand for the pioneer McGee family, which traveled to California from Texas by ox team in 1850, settling near Visalia. They became well known in Mono and Inyo counties, where a creek, canyon, mountain, and meadow were named after them.

In the spring of 1861, Alney Lee McGee, along with his brothers John and Bart, and cousin Taylor McGee, drove a herd of cattle north into the Owens River Valley. The Paiute Indians resented this intrusion of white men onto their land, and heated conflicts arose between them.

On March 7, 1863, a party composed of Alney McGee, his mother Eliza, his little niece, cattleman Charley Tyler, and Mr. and Mrs. Jesse Summers traveled south along the Owens River. They had just delivered a herd of cattle in Aurora, Nevada, and were making the return trip to Visalia. As they neared the hills below Fish Springs, the group saw smoke signals. Then suddenly a band of 150 Indians blocked their path.

In a frantic effort to escape, the McGee party tried to drive their wagons across the shallow stream to the east bank. But the wheels stuck in the soft mud, and their only recourse was to cut the horses loose from the wagons. The brave pioneers took flight, the women and the little girl riding horseback, Alney McGee and Jesse Summers running alongside, clinging desperately to the horses' manes. The Indians pursued, but their ponies were not able to overtake the fugitives, who reached safety at Camp Independence that night.

Charley Tyler was not so fortunate. He gave his horse to one of the women, and was last seen running and fighting amid a hail of bullets and arrows. Alney McGee believed that Charley died at the hands of the Paiutes on that very spot, but his fate was never certain. Tyler's Colt powder-and-ball pistol was recovered from a dead Indian twelve days later, west of the Alabama Hills, north of Cottonwood Creek.

After that frightful brush with death, Grandma McGee lived to be ninety-three years old. At the time of her death in 1910, she had outlived ten of her thirteen children, leaving forty-six grandchildren, ninety-five great grandchildren and thirteen great, great grandchildren.

The tale of Charley's Butte was sent to us by Rob Harper of Oakland, California, a descendant of the large McGee clan, who learned this story about his great, great uncles while tracing his many-branched family tree.

AMERICAN WEST offers twenty-five dollars to any reader whose suggestion is accepted for publication in Western Lore. We seek information (with relevant pictures, if possible) about unusual artifacts, unusual and little-known happenings, unusual and little-known people, as well as little-known facts about well-known people—all in Western history. What do you have? Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack pictures carefully and enclose a stamped, self-addressed envelope for their return. Send submissions to AMERICAN WEST, Western Lore, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

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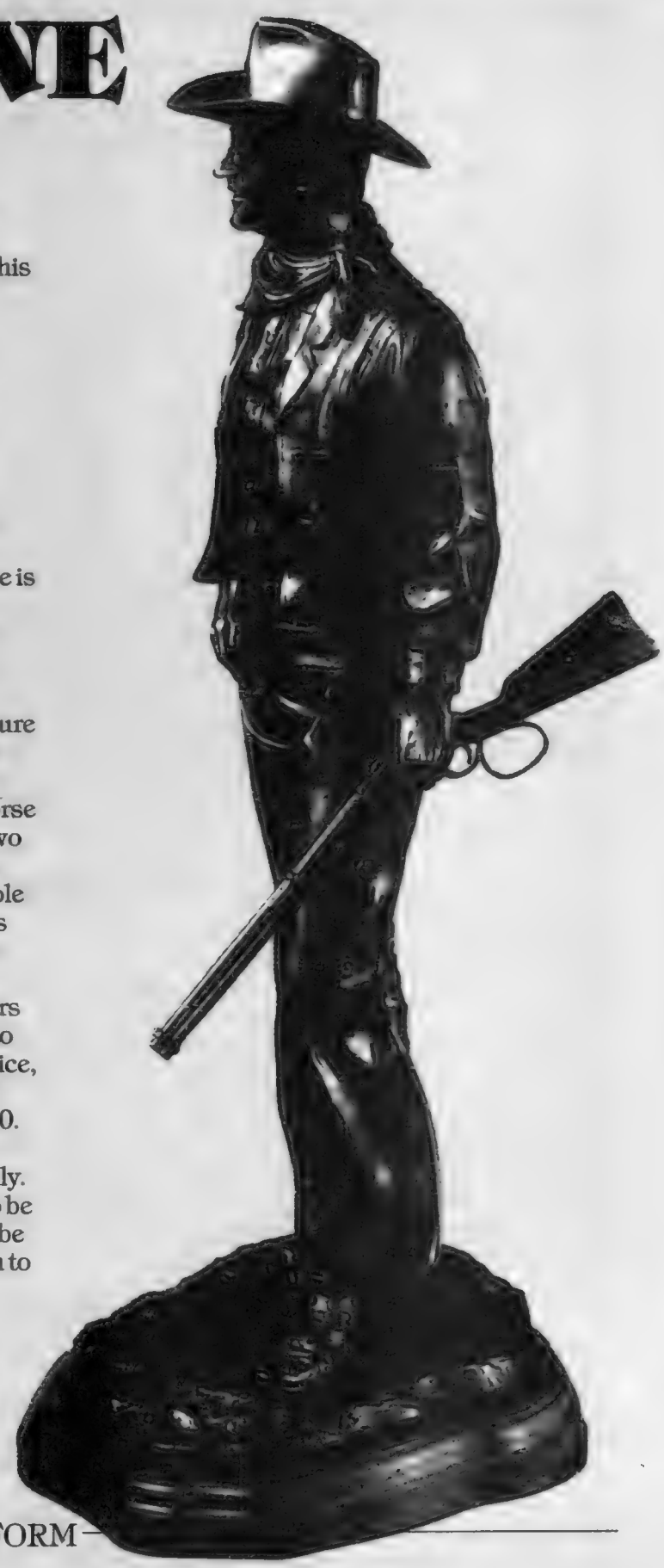

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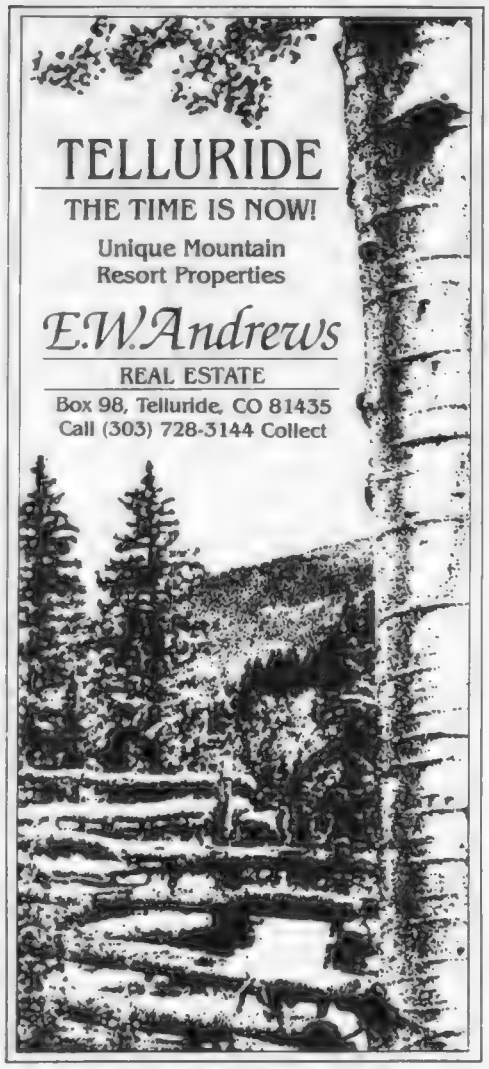

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American West QUIZ

Bad Men, Lawmen, and Shootists

Q: What physical handicap plagued Texas Judge Roy Bean, who was known for his harsh and often bizarre frontier justice?

A: The self-proclaimed "Law West of the Pecos," Bean was unable to turn his head due to an injury he had received in California as a young man. He had killed a Mexican officer in a dispute over a girl, and the dead man's friends hanged Bean—who was cut down—injured but alive—by the contested girl.

Q: Of the twenty-eight stagecoach holdups attempted by Old West robber "Black Bart," how many succeeded—and how was he finally caught?

A: Between 1875 and 1882, Black Bart successfully robbed twenty-seven stagecoaches in California, failing only on number twenty-eight—during which he dropped a handkerchief adorned with a laundry mark that led lawmen to his door.

Q: What did Old West gunfighters mean when they said they carried only "five beans in the wheel"?

A: They meant they loaded only five bullets in their six-guns. Because most gunmen adjusted their pistols to have a hair-trigger, it was common practice to leave the pistol hammer resting on an empty cylinder with five bullets—or "beans"—in the cylinder instead of six.

Q: Who was Virgil Earp's famous in-law?

A: Virgil Earp's wife, Allie Sullivan Earp, was the sister of Amelia Sullivan—twenty-fifth wife of Mormon leader Brigham Young.

FACT: The famous Gunfight at the O.K Corral did not occur in the O.K. Corral. When the Earps and the Clantons shot it out in Tombstone, Arizona, in 1881, their famous battle took place in a vacant lot between Fly's Photograph Gallery and the Harwood House on Tombstone's Fremont Street. The O.K. Corral was located nearby, however, and somehow the stable's name became attached to the Old West's most famous shootout. The fight lasted approximately thirty seconds.

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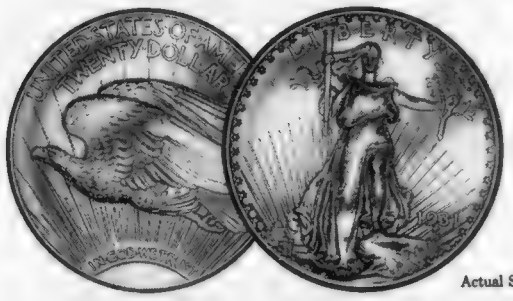

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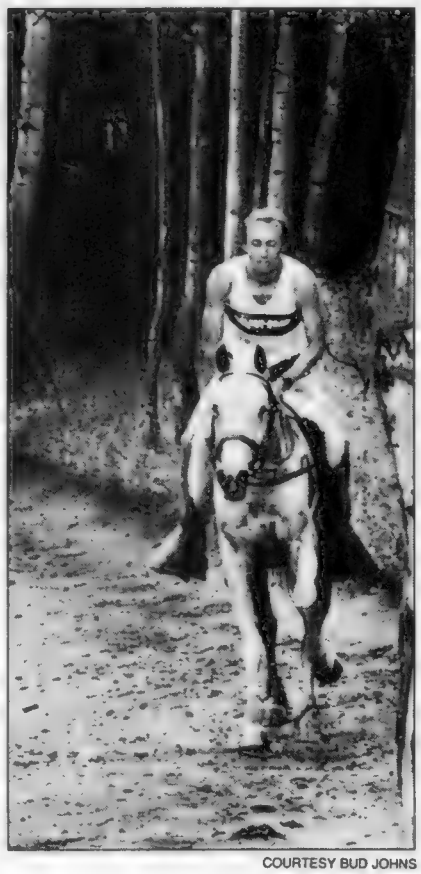

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Our semiannual **Travel Events Calendar** will bring you notice of unusual and enjoyable happenings around the West.

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Western Snapshots Today

Bathed in the warm light of early morning, family and friends—including man's best friend—work together rounding up and sorting several hundred head of sheep. In late August each year Basque and Peruvian shepherds drive their sheep down from high pastures in the Sierra Nevada, where the bands fatten for market over the spring and summer. In this photo, taken at Soda Springs, California, the sheep are being sorted for loading onto trucks just out of view.

The Border Collie in the foreground, backed by its companion, makes deft use of its jaws to send a stray back where it belongs. A third canine helper looks over the anxious sheep who crowd against one another as Tom Hance closes the pen on his flock. Today, as they have for generations, many Border Collies, McNab Shepherds, and crossbreeds earn their keep on ranches across the West with herding skills in part acquired through patient training by their owners and in part passed on in the genes of the breed. Today Border Collies are one of the most popular breeds of herd dog, used by ranchers and shepherds for both cattle and sheep. These working dogs know how to use their jaws gingerly, without exerting undue pressure in handling the livestock.

A huge breakfast with many friends and family members follows this annual hectic affair.

For more information about working dogs of the West, see "Hairy Partners" by Paul McHugh in AMERICAN WEST, November/December 1983.

Nancy Toulson of Davis, California, (whose father purchased the Hance sheep for Armour & Company), sent us this intriguing Western snapshot. The photo was taken with a Minolta 35mm SRT-201, a 28mm lens, and Kodachrome 64 color slide film.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Pictures portraying today's West —the land and its people—in black-and-white or color, will be accepted for consideration. Please specify the type of camera, lens, film, paper, and techniques as well as light conditions used to obtain your photograph. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

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To order these fine gifts, simply call the Texas Wagon Train Association
1-800-255-1986 (US) or
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TEXAS WAGON TRAIN ASSOC.

TEXAS INDEPENDENCE ASSOCIATION

Western Snapshots Yesterday

From the looks of this British crowd, sporting fashionable derbies and bonnets, Buffalo Bill's Wild West must have been England's cup of tea. A bobby in the foreground looks on as Britishers of all ages swarm around the ticket office and wait to enter the Main Entrance of the show's big tent.

Organized in 1883 by William F. Cody, Buffalo Bill's Wild West traveling show dramatized contemporary scenes from the Western frontier. It featured a Pony Express relay race, a stagecoach attack, a reenactment of Custer's last fight, and riding and roping events that later became the popular rodeo.

London received the show with enthusiasm at Queen Victoria's Golden Jubilee in 1887. Later, Buffalo Bill and his troupe made two successful European tours, from 1889 to 1893 and from 1902 to 1906.

Buffalo Bill's Wild West brought the excitement of the American West to England and to people all over Europe—fostering the image of the cowboy as the romantic figure portrayed in books and films today.

This nostalgic photo was sent to us by Ross and Kate Doordan Klavan, New Yorkers who found this bit of Americana in an antique shop in Greenwich, England.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. Especially welcome are pictures depicting some forgotten aspect of Western life, serious or amusing. Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

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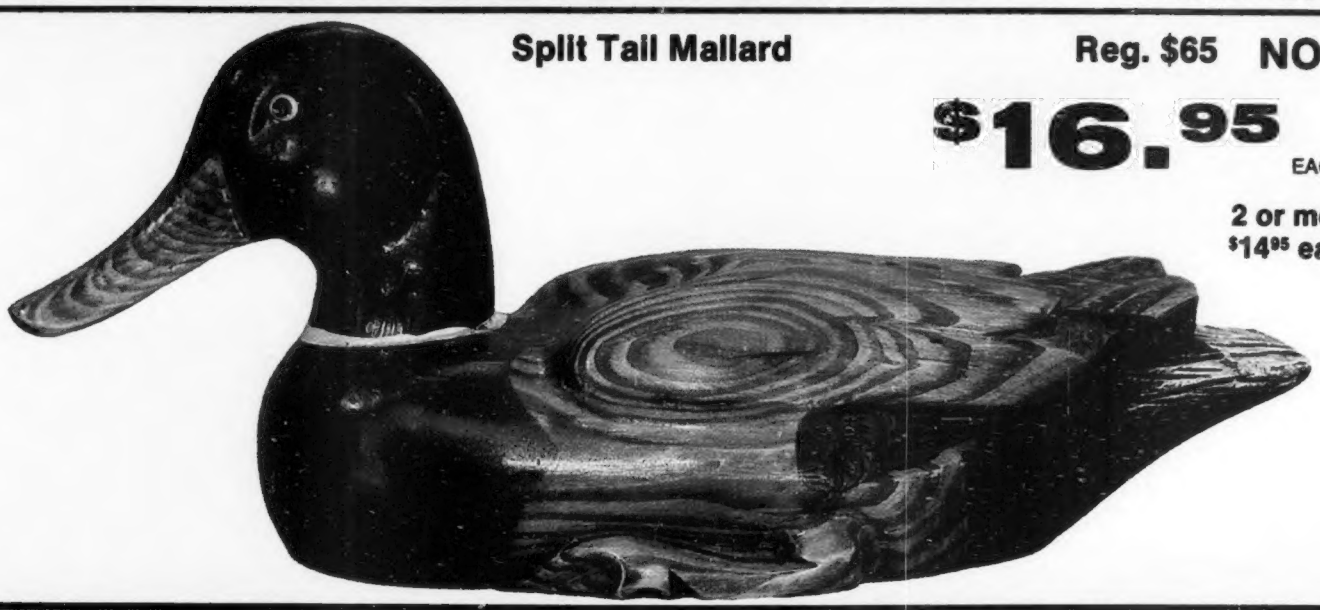

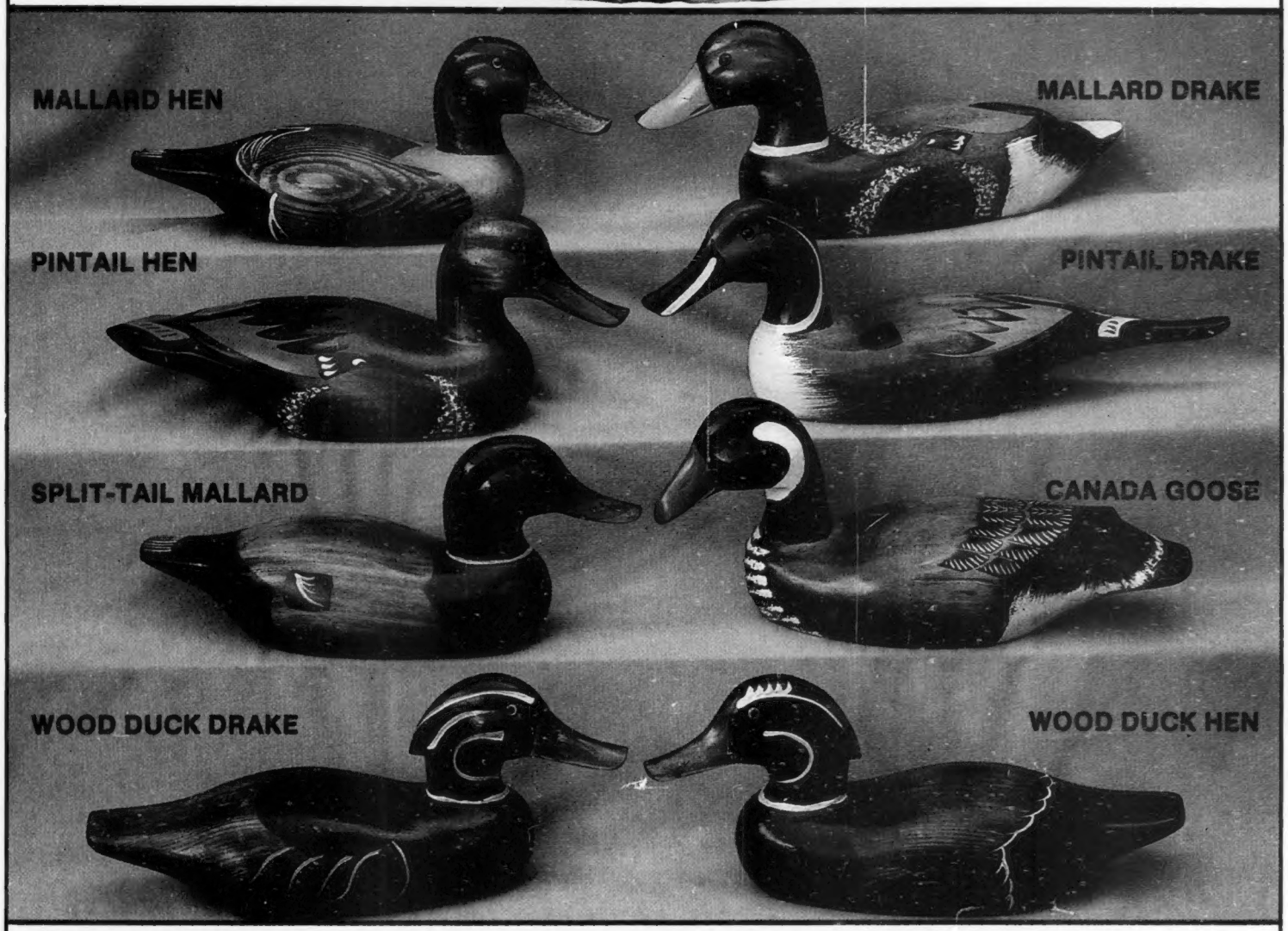

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